

The
INLAND
PRINTER



Christmas Number

1932

CRICHTON

THIS HIGHWAY OF **SERVICE** HAS A THOUSAND STATIONS

In every printing center of any consequence in the United States and in Canada trade-service typesetting plants are meeting the requirements of printers for composition and make-up.

These plants are owned and operated by specialists in composing room operation—men who have mastered the intricate details of hand and machine composition. They have equipped their plants to meet any typographic demands which may be made upon them.

Operations in these plants are carried forward with a high degree of efficiency unequalled elsewhere in the printing trade.

Whatever your need for composition service, you can find a Trade Composition plant which will serve you quickly, at a fair price and at a cost known to you. This service includes straight-matter, machine or hand-set composition on the galley; or the most intricate kind of work, completely made up in pages, to be delivered to you ready for printing, or to the foundry for plating.

This service gives you the opportunity to make a profit on composition without the necessity of maintaining, in your own composing room, the organization and the equipment necessary to produce it.

INTERNATIONAL TRADE COMPOSITION ASSOCIATION

Tower Building, 14th and K Streets, Washington, D.C.







"NO WORRIES with Ludlow Composition"



Says the foreman. "The composing room never tells me we are short of type and the press-room never needs to present alibis for broken italics or worn letters. And, of course, there are no spaces and quads to work up and spoil an otherwise good job, making it necessary to buy a new supply of paper and print it over again. Best of all, the costs on a Ludlow-set job make possible its billing at a really worth-while profit."

LUDLOW
TYPOGRAPH COMPANY

2032 Clybourn Avenue
CHICAGO

Set in Ludlow Headline Gothic,
Condensed Gothic, and Tempo Bold

Please Mention THE INLAND PRINTER When Writing to Advertisers.

KREOLITE



The Detroit Free Press Building

KREOLITE WOOD Block Floors were installed in this newspaper and office building of the Detroit Free Press. Kreolite Wood Blocks were used in the composing, stereotype and mailing rooms, and Kreolite Lug Wood Blocks on the loading docks and driveways. Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

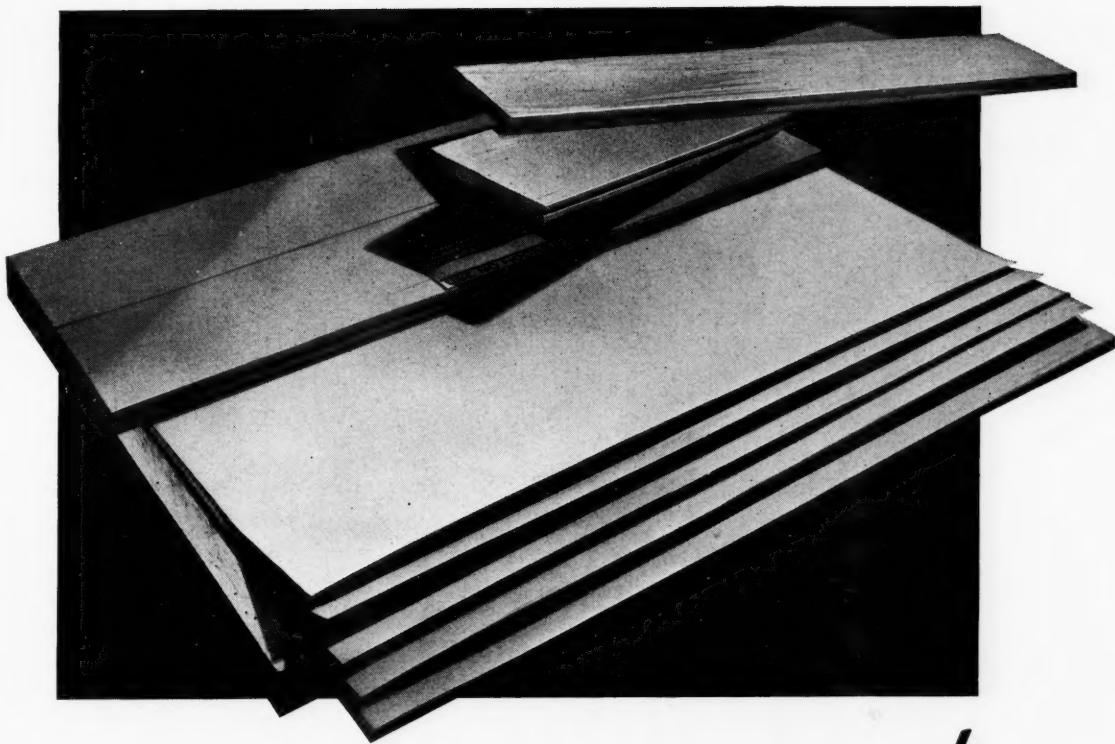
THE JENNISON-WRIGHT COMPANY

Branches in All Large Cities

Toledo, Ohio



Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.



Its FAME is spreading /

ORTERS, repeat orders and letters extolling the qualities of Niagara Brand Tympan Paper have come from abroad.

Notably from the Commonwealth of Australia Government Printing Office and the Government of Egypt.

In Australia they say they are delighted with the printing results they are getting with this new principle in top sheets.

Egypt is just as enthusiastic—echoing the sentiments of many an American printing house.

Niagara Brand Tympan Paper does eliminate offset—simplifies operation—reduces tympan costs—and is a particular boon to those called upon to do rush work and turn jobs.

But, after all, the real proof is in a trial in your plant.

NIAGARA BRAND TYMPAN PAPER

Eliminates Offset • Cuts Costs

(SEND FOR TRIAL WORKING SHEETS, GIVING TYPE OF PRESS AND TYMPAN SIZE)



TUNE IN THE
CARBORUNDUM BAND
Saturdays at 9:30 E.S.T.
Columbia Chain

THE CARBORUNDUM COMPANY, NIAGARA FALLS, N. Y.

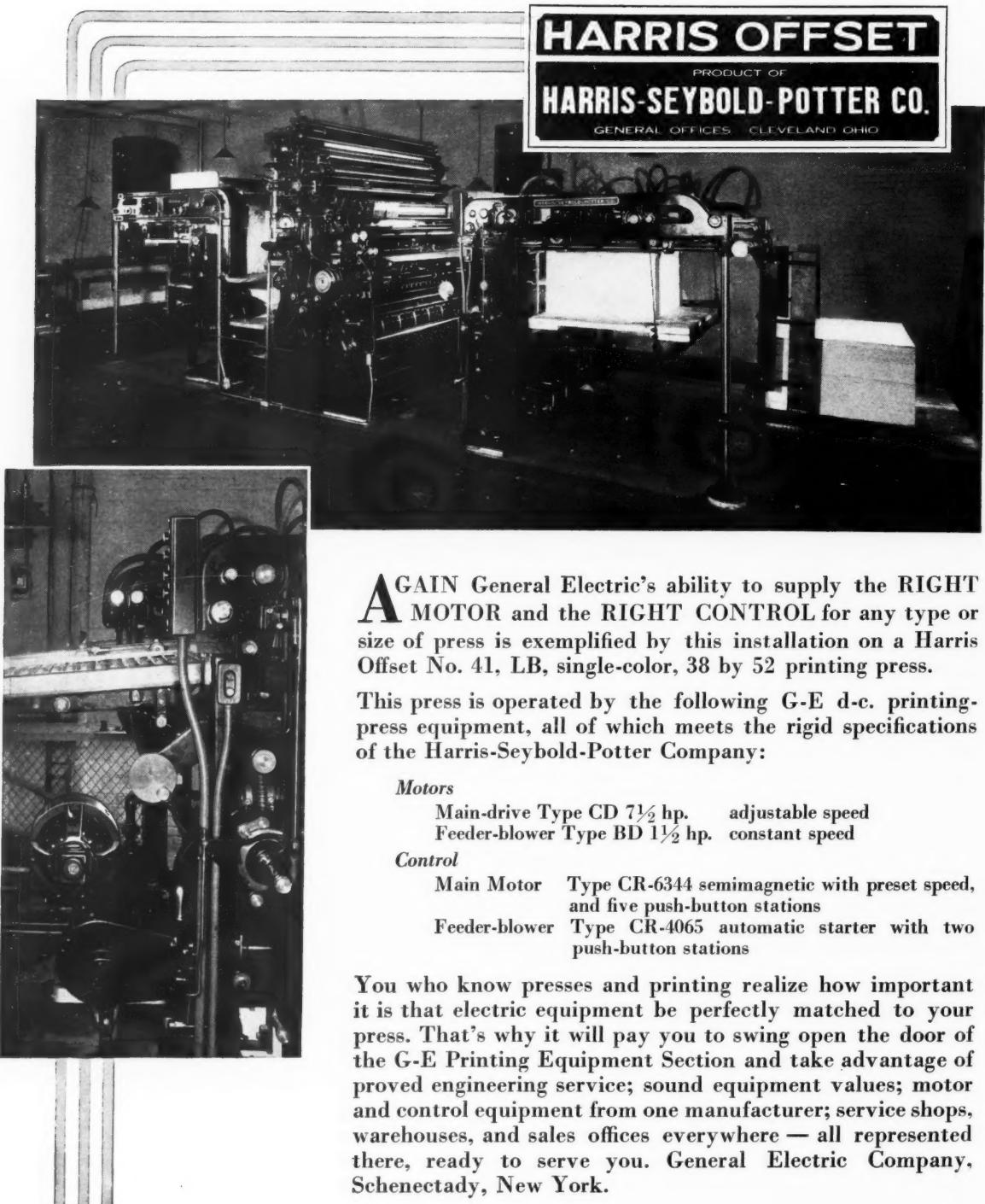
REG. U. S. PAT. OFF.
CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

Sales Offices and Warehouses in New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids, Toronto, Ont.

(CARBORUNDUM IS A REGISTERED TRADE MARK OF THE CARBORUNDUM COMPANY)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Dependable Electric Equipment For Any Type Of Press



HARRIS OFFSET
PRODUCT OF
HARRIS-SEYBOLD-POTTER CO.
GENERAL OFFICES CLEVELAND OHIO

AGAIN General Electric's ability to supply the RIGHT MOTOR and the RIGHT CONTROL for any type or size of press is exemplified by this installation on a Harris Offset No. 41, LB, single-color, 38 by 52 printing press. This press is operated by the following G-E d-c. printing-press equipment, all of which meets the rigid specifications of the Harris-Seybold-Potter Company:

Motors

Main-drive Type CD 7½ hp.	adjustable speed
Feeder-blower Type BD 1½ hp.	constant speed

Control

Main Motor	Type CR-6344 semimagnetic with preset speed, and five push-button stations
Feeder-blower	Type CR-4065 automatic starter with two push-button stations

You who know presses and printing realize how important it is that electric equipment be perfectly matched to your press. That's why it will pay you to swing open the door of the G-E Printing Equipment Section and take advantage of proved engineering service; sound equipment values; motor and control equipment from one manufacturer; service shops, warehouses, and sales offices everywhere — all represented there, ready to serve you. General Electric Company, Schenectady, New York.

201-240

GENERAL ELECTRIC



No Other Machine Can Do As Much for You

In considering the installation of a composing machine it is important that you remember the

Monotype Typesetting Machine

not only does the best job of setting type, but also can be equipped to cast display type, rules and spacing material, thereby increasing the efficiency of hand compositors, reducing the cost of composing-room operations, providing base for mounting cuts of all kinds, and improving the quality of typography and of printing.

Lanston Monotype Machine Company
Monotype Building - - 24th at Locust Street - - Philadelphia, Pa.

This advertisement composed in Stymie Medium, No. 290; Heading in Rockwell Antique, No. 189; Signature in Stymie Light, No. 190

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THE NEW KLUGE AUTOMATIC PRESS HAS NO COMPETING FEATURES—BUT

as the combination of many
carefully designed parts, it
does make a predominating
factor.

Every feature in the New Kluge
Automatic Press has been de-
signed with but one thought—
the ultimate in versatility and
economical production.

Designed today for the needs
of tomorrow, the New Kluge
has proved itself a profitable
factor in the readjustment
of equipment.

No Kluge buyer has ever
regretted his purchase!
Send for Booklet
"One Better."

Brandtjen & Kluge, Inc., St. Paul, Minn.

Manufacturers of the New Kluge Automatic Press and the Kluge and B&K Automatic F

Branches with Operating Exhibits

Minneapolis, 157 White St.
Atlanta, 150 Peachtree St.
Dallas, 1031 First St.
San Francisco, 46 Sansome St.

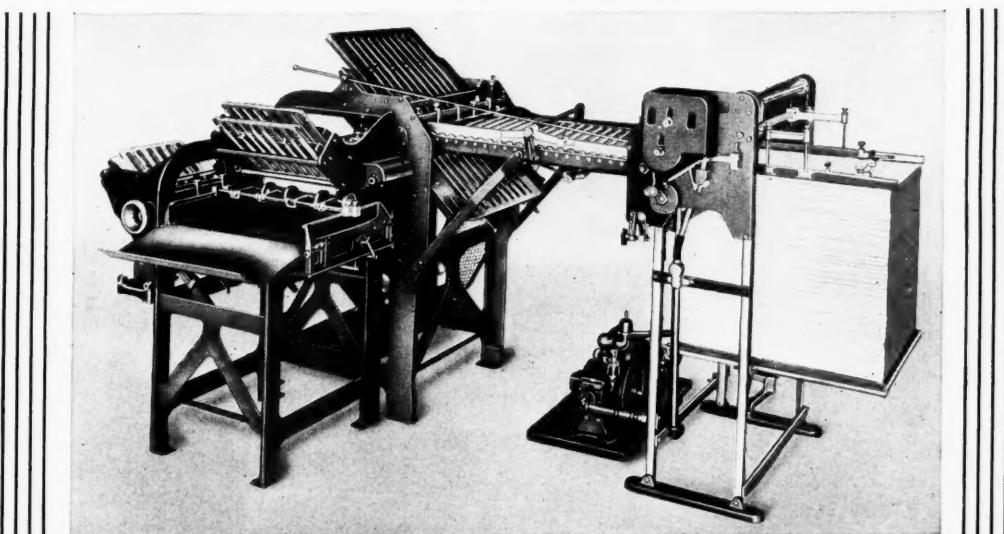
Atlanta, 150 Forsyth St., S. W.
St. Louis, 2226 Olive St.
Dallas, 217 Browder St.

Chicago, 106 W.
Los Angeles, 1200 Wilshire Blvd.
Philadelphia, 235 S. 17th St.
Canada, Toronto Type Foundry Co.

... the New Model "Double-O" CLEVELAND FOLDER

22 x 28" MAXIMUM to 4 x 6" MINIMUM

Every feature that Modern Engineering can devise to give a better product for less money, has been incorporated in this new Cleveland Folder to make it the fastest, strongest, most durable, accurate, versatile and most convenient folder to operate that has ever been offered to the Printing and Binding trades.



NEW MODEL "DOUBLE-O" CLEVELAND WITH PILE FEEDER
(CONTINUOUS FEEDER OPTIONAL)

Its 22 x 28" sheet size provides that extra inch or two so often needed in folding present day Direct Mail literature and the product of the various high-speed job-cylinder presses that have become so popular.

Its 1 1/4" minimum size signature provides for those small package folders for which there is an increasing demand and which have been so difficult to handle.

Its 9 folding plates contained in the basic machine, give you the greatest folding range of any folder of similar size. Three out of a possible four Double Letter folds can be made in the 16-page section.

Its two speed gear change in parallel section provides for an increase of 30% or more in speed on parallel work, and on right angle work when size and kind of fold permit its use, which gives you every advantage of competition on long runs.

Its adjustable side guide, better stacker mechanism fewer parts to remove, adjustable governor roll on feeder, and lighter weight cross carriers, make it a most convenient machine to adjust and operate.

Its modern all steel construction, and ball bearings at various points, make it durable, strong, easy running, and reduce power consumption.

This new folder in your plant will be a money-making, business-building asset...Ask for complete descriptive literature.

BOSTON
PHILADELPHIA
CHICAGO
CLEVELAND

THE CLEVELAND FOLDING MACHINE CO.
DEXTER FOLDER COMPANY—Sole Distributors
28 West 23rd Street, New York

ST. LOUIS
SAN FRANCISCO
LOS ANGELES
SEATTLE

In Chicago...



Wacker Drive. Torkel Korling Photo

Buckeye Cover gives Peoples Gas Co. "Ten years of real printing satisfaction"

In the vast paper market of Chicago the great prestige of Buckeye Cover is everywhere recognized.

In almost every printing house Buckeye Cover is constantly in use and with the most eminent advertisers it is a standard for their printed productions.

Typical of the esteem in which Buckeye Cover is held by the largest buyers of printing in this metropolis is this letter from The Peoples Gas Light and Coke Co.

THE BECKETT PAPER CO.
Hamilton, Ohio.

GENTLEMEN:—Just ten years ago we began to use Buckeye Cover stock for our Year Book and other printed matter which we deemed important.

We are entirely satisfied with the results. The colors are fast and the stock is substantial and wears extremely well.

Copies of our first Year Book show no deterioration in cover stock and Buckeye lends itself very well to the type of design we have been using.

An attractive cover is comparable to the bait on a fish hook. If it lacks the interest-arousing appeal much of its value is lost, no matter how excellent the contents.

Very truly yours,

THE PEOPLES GAS LIGHT AND COKE CO.
JOHN F. WEEDON, *Supt. Adv. Dept.*



Famous Papers

Buckeye Cover
Buckeye Custom Cover
Buckeye Text
Beckett Cover
Beckett Text
Beckett Plater Finish
Offset

THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*



An arm's length used to equal a yard

IDEAL ROLLERS

have always been built with rigid exactness

ECONOMY IN PRODUCTION COSTS— THE BASIS OF PRINTING PROFITS

EXACTNESS

is the demand of this progressive era. In striking contrast are the days of the old-time general store, when the yard varied according to the length of the clerk's nose.

Today standards of measurement have progressed to the point where it has become necessary to develop special gauging devices for the measurement of soft, resilient materials in thousandths of an inch, so that your rollers may be exact in size, concentric and perfectly cylindrical.

Think what an important factor this is in reducing vibration, friction and wear, in addition to the advantages of perfect ink distribution, with your presses operating at maximum speeds.

These features of Ideal (built to your requirements) Rollers are but a few of the many points worth considering by plant executives who are interested in holding down production costs and still producing high-quality presswork.

Telephone today for an Ideal Roller engineer to inspect your roller equipment; he may be able to point the way to real economy in your plant—and it will not obligate you in the least.



SALES OFFICES

CHICAGO

2512 West 24th Street
Telephone, Lawndale 1995

BOSTON

470 Atlantic Avenue
Telephone, Hubbard 6840

CINCINNATI

519 Main Street
Telephone, Main 7250

NEW YORK (Long Island City)

22nd Street and 39th Avenue
Telephone, Stillwell 4-4387

CLEVELAND

1374 East 12th Street
Telephone, Main 4353

DETROIT

222 West Larned Street
Telephones, Randolph 7818-7819

MILWAUKEE

104 East Mason Street
Telephone, Broadway 2596

PHILADELPHIA

521 Vine Street
Telephone, Market 4096

ST. LOUIS

1913 Washington Avenue
Telephone, Chestnut 6510

We Have Licensed the . . .

**A. C. RANSOM
CORPORATION**

of BATTLE CREEK, MICHIGAN

to manufacture all our
Printing and Lithograph
Inks, Compounds, etc.,
for the United States
market.



**THE AULT & WIBORG COMPANY
of CANADA, LTD.**

82-90 PETER STREET, TORONTO, CANADA

A. C. RANSOM, *President*

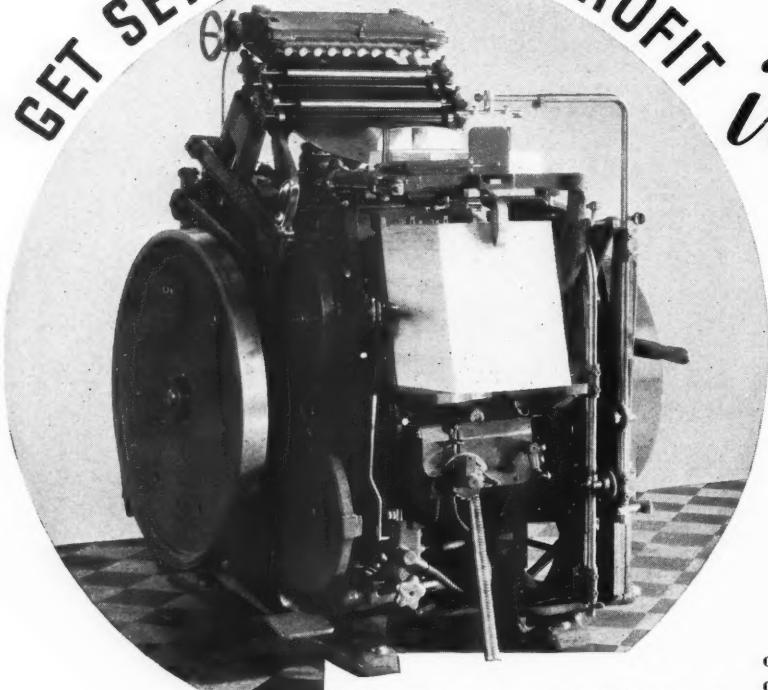
NOT SUCCEDED BY ANY CORPORATION

— Factories at —

TORONTO, CANADA
MONTREAL, QUEBEC

WINNIPEG, MANITOBA
VANCOUVER, B. C.

GET SET TO MAKE A PROFIT *in* 1933



● See this new press
demonstrated at your
C&P dealer's showroom

It isn't the volume of printing you do—it's the profit you make that counts!

Now is the time to look at cost figures with a calculating eye; to study every possibility for turning out good printing at *lower* costs. Get set *now* to make a profit in 1933. The

**NEW C & P 10x15 CRAFTSMAN PRESS
WITH RICE AUTOMATIC FEEDER**
will help you do it.

Because it combines impression strength, accurate register and full, even ink distribution to a degree never before realized upon any automatic job press, responsible printers find this press capable of producing, at lower cost per thousand impressions, halftone and color work always heretofore handled on larger presses far costlier to own and operate.

In addition, it introduces cost-cutting improvements that add to profits on every job:

A patented hand-wheel method of quick and accurate impression control found

on no other press, that saves the time consumed in platen adjustments or packing changes when going from one form to another.

Additional make-ready time is saved because the platen is unobstructed and accessible from the front; the operator sets his gauges and hangs his overlays exactly the same as on any hand-fed platen press.

With simplified controls, the automatic feeder adjusts in one minute for any stock from onion skin to heavy board, in any size from 2½" x 4" up to full press capacity.

Production speeds up to 3500 impressions per hour—with hand feeding entirely practical on short runs without taking apart the feeder mechanism.

Find out for yourself how this new press will cut your costs and increase your profits. See it demonstrated at your C & P dealer's showroom; write for descriptive bulletin, complete specifications and low price made possible only by the complete production facilities of one of the industry's oldest manufacturers.

THE CHANDLER & PRICE COMPANY • CLEVELAND, OHIO
Builders of Printing Machinery for Nearly Fifty Years

Printing Presses and Paper Cutters

UNIFORMITY

IN PAPER COMES FROM *STANDARDIZATION*
FOX RIVER WAS THE *PIONEER* IN STANDARDIZING
GRADES *and* COLORS

THE *Eight Essentials* *Wherein Fox River Papers Excel*

CLEAN

*... as skill, knowledge and
special machinery can make them*

STRONG

... pure rag fibres are most enduring known

UNIFORM

*... because of standard grades and colors,
laboratory controlled*

BEAUTIFUL

*... in color, texture and finish,
and in press performance*

PRINTABLE

... because bulk and perfect surface never vary

DEPENDABLE

*... for fifty years made by one of the largest rag
bond mills, 100,000 lbs. daily capacity*

CONVENIENT

*... amply stocked by the leading paper
merchants in 63 cities*

ECONOMICAL

... in original price and in final printing costs

Fox River makes only five grades of rag content bond papers. It has five paper making machines with one of the world's largest rag bond capacities: 100,000 pounds daily. Thus the same men make the same paper on the same machine from the same formulae week in, week out—often month in, month out. • The natural result of this policy of standardization, plus this large production, plus close laboratory control, is Fox River's leadership as a producer of uniform rag content papers. • Fox River papers are uniform in color, weight, bulk and finish. They are standard in appearance, feel and press performance. • That's a big reason for their preference by printers, engravers, lithographers. • A folio of attractive letterheads and unprinted sheets of any Fox River papers will be sent on request.

FOX RIVER PAPER COMPANY

Originators of Clean Papers of Character
APPLETON, WISCONSIN



WALL STREET BOND—a paper everlasting

OLD BADGER BOND—*leader of the Big 4 bonds*

ENGLISH BOND—the ideal bond for lithography

NEW ERA BOND—outstanding all-purpose paper

RIGHT OF WAY BOND—an excellent low cost paper

OLD BADGER LEDGER—for permanent records

CREDIT LEDGER—strong, enduring and economical

BATTLESHIP LEDGER—the great value in its class

NO, THE NEXT FORM AINT READY !!
HOW'D I KNOW YOU WERE RUNNING
ARTESIAN BOND ?



PITY the poor stoneman who was under the impression that No. 5 press was running on a rag-content bond other than ARTESIAN. His expectation of a leisurely hour's lockup is badly, badly shattered . . .

For ARTESIAN BOND is too good a soldier to hold up production in the pressroom. Curling, wrinkling and the development of wavy edges are not in the scheme of things. It takes make-

ready with ease, and prints uniformly from start to finish. And (important in these days of rush deliveries) ARTESIAN BOND dries uniformly and with better-than-average speed!

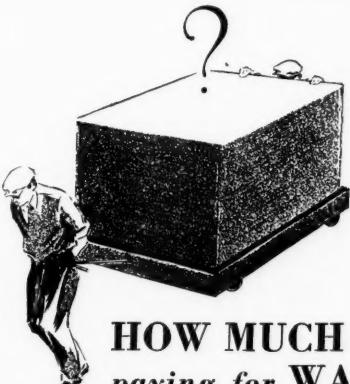
Nothing we can say about ARTESIAN BOND can influence you as much as an actual trial. Will you make it—if we send you some full-sized sheets for inclusion in your next letterhead run? Just write on your business letterhead.

WHITING-PLOVER PAPER COMPANY, 1000 Whiting Avenue, Stevens Point, Wis.

ARTESIAN  **BOND**



SEND for complete details of this instrument. It will save you money in avoiding spoiled paper and enable you to be sure of better register.



HOW MUCH are you paying for WATER?

Over-moist paper or pressroom air costs the color printer and lithographer plenty in spoiled sheets, wasted press time, poor register and wrinkles. With or without air conditioning devices and paper seasoners the pressman should have a means of knowing if the balance of moisture content between room and paper is correct. The Cambridge Printers Moisture Indicator gives him this information at a glance. Cambridge Instrument Co., Inc., 3732 Grand Central Terminal, New York City.



CAMBRIDGE PRINTERS MOISTURE INDICATOR

Real Bargains in Used Magazine Presses

We have available for immediate delivery two used Goss magazine presses and folders. These presses are in good condition and the price will interest you.

Each has a capacity of 11,000 thirty-two, forty, and forty-eight page products per hour. Page size is from 11½ to 11¾ inches long by 8¾ inches wide (telephone directory size). These presses are designed for black printing only.

Each press uses one roll of paper 69 to 70½ inches wide. Two plate and two impression cylinders run on hard steel bearers. The plate cylinders hold six plates abreast and eight plates around, columns running lengthwise of the cylinder. Impression cylinders are arranged for hard packing. Cylinder circumference is 70 inches, plate cylinder diameter without plates, 21.91 inches. Inking arrangements are removable from plate cylinder and are equipped with four 5-inch form rollers. There are oil offset devices in connection with the second cylinder. The right angle one plate wide folder is equipped with revolving oil turning bars to accommodate assembly of various size products. The slitted web is cut by a pair of rotary shear cutters, and products are collected and folded by means of a jaw and then delivered to a traveling belt. Products are wire stitched with a two head stapling device.

These two used Goss magazine presses and folders are guaranteed in good running condition and are priced far below their original cost for immediate sale. Full information will gladly be sent upon request.

The Goss Printing Press Company
1535 South Paulina Street, Chicago, Illinois

AUCTION AUCTION Bankrupt Sale

By order of Honorable John Dineen, Referee in Bankruptcy, United States District Court, Southern District of Ohio, Western Division

We Will On

WEDNESDAY, DECEMBER 14, '32

At 9:30 A. M.

Sell at Public Auction all assets belonging to the Estate of

Walker Lithographing & Printing Co.
112 West Fourth St., Dayton Ohio

LITHOGRAPHING AND PRINTING PRESSES

- 1—88L Harris Auto Offset Press complete with motors
- 1—86L Harris Auto Offset Press complete with motors
- 1—87L Harris Auto Offset Press complete with motors
- 1—Miehle 25x38 complete with motor and S. B.
- 1—Miehle 25x38 complete with motor and air pump
- 1—Miehle Vertical complete with motor and S. B.
- 1—62" Miehle complete with motor and S. B.
- 1—17x26 Potter Proof Press with Rolls
- 1—53" Miehle complete with motors and S. B.
- 2—10x15 Chandler Job Presses complete with motor and S. B.
- 1—12x18 Chandler Job Press complete with motor and S. B.
- 1—Domore Virkotyping machine complete with motor and S. B.

MISCELLANEOUS MACHINERY AND EQUIPMENT

- 1—Rosbaek Perfector complete with motor and S. B.
- 1—Model B Cleveland Feeder complete with motor, air pump and G. E. control box
- 2—Gum Taping Machines
- 1—Tatum Punching Machine with attachments, motor and S. B.
- 1—Singer Paper Machine complete with motor and S. B.
- 1—American Portable Saw with attachments, motor and S. B.
- 1—Anderson Bunder
- 1—Seybold Book Binding Press with attachments
- 1—Burton Stamping Press with attachments
- 2—Bahnson Humidifiers
- 1—Hamilton Steel Top Set Up Table with drawers and galley
- 1—Goss 10x15 Stone Top Table with drawers, galley and trays
- 1—51½x75 Hamilton Stone Top Table with drawers and galley
- 1—Miller Saw Trimmer complete with motor and S. B.
- 1—Thompson Cutting and Creasing Machine with motor and S. B.
- 2—Paper Balers
- 10—Hand Numbering Machines
- 17—Printing Press Numbering Machines
- 700—Nuggle Hocks
- 43—Tongue Bits
- 146—Pairs Patent Base
- Factory Trucks

STITCHING MACHINES

- 1—Morrison Stitching Machine complete with motor
- 2—Boston Stitchers complete with motor
- 1—Brown Stitcher

CUTTERS

- 1—54" Holyoke Cutter complete with 7½ H. P. motor and S. B.
- 1—45" Dayton Cutter complete with 3 H. P. motor and S. B.
- 1—18" National Hand Cutter

MOTORS

- 15—Assorted sizes for ¼ to 10 H. P.

OFFICE EQUIPMENT AND SUPPLIES

Typewriter, Desks, Chairs, Calculators, Filing Cabinets, Inks, Paper, Chases, Galley Racks, Type and Type Cabinets, etc.

GOOD WILL

Good Will consisting of stones, zincs, incoming mail, records of orders, and orders on hand, if any.

TERMS, CASH—All checks must be certified. A deposit of 25% from each bidder at the time of acceptance of bid. Balance immediately after sale.

CATALOGS ON REQUEST

NOTICE!! This sale takes place at Dayton, Ohio, Plant open for inspection on December 12th and 13th.

LEO J. BOUCHARD,
Trustee

KELLY & KNEE
FRANK, THOMAS & DAVIES,
Attorneys for Trustee

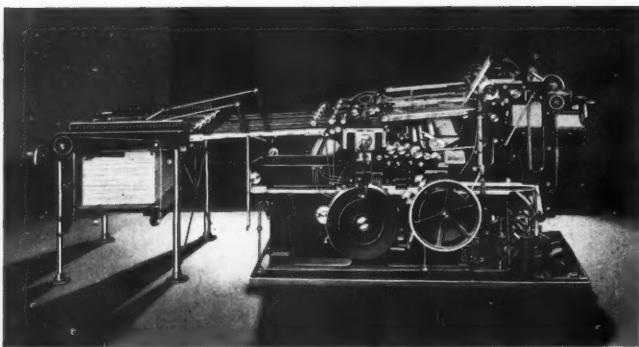
Ohio Liquidating Company

Liquidators—Auctioneers—Appraisers
Associated United States Court Auctioneers

Phones { ADams 4291
ADams 4292

221 Third Nat'l Bldg.
Dayton, Ohio

Save Waste—INSTALL



No. 1 Kelly Automatics

● An unusual letter from the United Publishing Company, Washington, D. C., for the consideration of pressroom executives. ● The No. 1 Kelly Automatic is here given a high perfection mark for quality of performance, and the absence of production wastes is especially stressed. ● It is not what you put into a press, but what you get out of it; not what is paid, but what is repaid, that is the true measure of value. ● Taking a chance with an old-fashioned new machine, or a used one that is approaching the obsolescent stage, because they are cheap, is never economical. You must pay in the end for such a policy and in addition sustain losses that cannot be recovered. It is time to revamp the backward pressrooms. Get a comprehensive line on the Kelly Automatic group. Kellys are service presses in the fullest sense. They will care for your pressroom requirements and the cost records will be pleasing.

● Kelly Presses are sold and serviced by

AMERICAN Type Founders Company

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE CO., Central and South America, Mexico, Cuba, Porto Rico and West Indies.

SET IN NEWPORT SERIES WITH STYMIE LIGHT

UNITED PUBLISHING COMPANY
INCORPORATED
PRINTERS • PUBLISHERS • ENGRAVERS
SEVEN SEVENTEEN SIXTH STREET
WASHINGTON, D. C.

October 8, 1932.

American Type Founders Company,
1224 H Street, N. W.,
Washington, D. C.

Gentlemen:

We think you, personally, and the Kelly Press Division of the American Type Founders Company, would be interested to share with us the pleasure derived from a recent operation on one of our No. 1 Kelly Presses. The facts we here give.

Running four color process on page four of a cover for a 9x12 program, we had the pleasure and satisfaction of making a run of 4500 copies through the press four times on process, and on each of the four runs we had no stops incident to the feeding; in other words, no waste.

On another of our No. 1 Kellys we recently completed a 40,000 cover run, running four colors with stops that we would consider absolutely negligible.

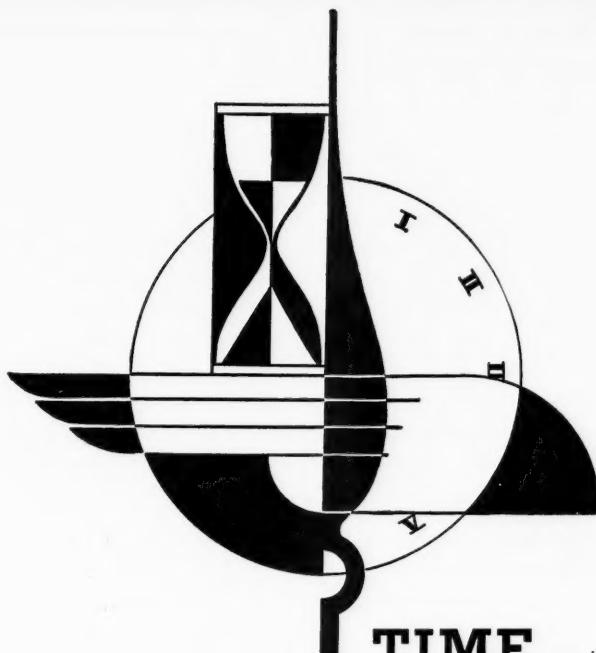
In both of these instances we were running 100 lb. coated stock. The above are only specific instances of satisfaction which we derive at all times from both sizes of Kellys which we operate, that is the B size and the No. 1.

More sales to you of these most wonderful machines, and with best wishes, we are

Very truly yours,
UNITED PUBLISHING COMPANY.
C. X. BRANDS,
Superintendent.



THE BEST PAPERS ARE MADE FROM RAGS • IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK



TIME

controls your profit and loss statement. It

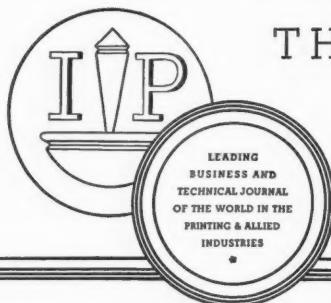
looks good when you have beaten Time by putting through every job without delay. But it looks bad when Time has had the upper hand. Materials often make the difference. It pays to choose paper and other materials that are built for speed. Neenah rag-content bond papers are shop-tested for the very purpose of making them fast and easy to handle in the pressroom. You can see the results of this by examining the interesting letterhead specimens in the Chieftain Bond Portfolio, all of which were produced under ordinary conditions. Ask for a copy on your letterhead. Neenah Paper Company, Neenah, Wis.

NEENAH

GUARANTEED BOND PAPERS

Chieftain Bond is called "the right way to meet people by mail." Its crisp, raggy strength, spotless color and characterful appearance make it the right paper for every letter and form that meets the public eye. Nationally advertised and nationally stocked. Write for samples.

Bonds: OLD COUNCIL TREE • SUCCESS • CHIEFTAIN • NEENAH • GLACIER • Ledgers: STONEWALL • RESOLUTE • PRESTIGE • PUTNAM



THE INLAND PRINTER

J. L. FRAZIER, Editor

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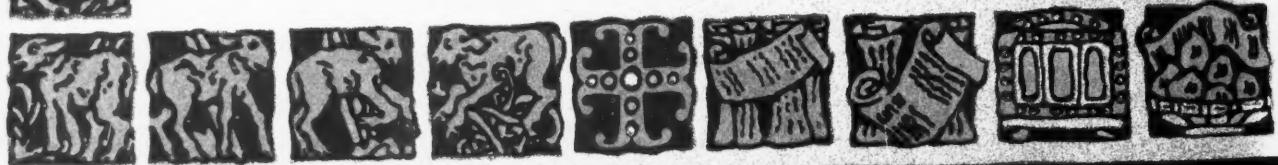
A REDUCED REPRODUCTION of the cover of the 1932 "Christmas" annual of the Augsburg Publishing House, Minneapolis, Minnesota, appears on the opposite side. The original cover is 10 by 14 inches. The central panel is a line drawing from an actual photograph, with the stock permitted to show through to create the illusion of night. Additional information about "Christmas" appears on pages 62 and 63



Christmas



Bethlehem, the City of the First Christmas





THE INLAND PRINTER



The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Vol. 90—December, 1932—No. 3

Offset Invades Non-Metropolitan Territory and Earns a Profit

By A. G. FEGERT

THIS is a story of the successful experiences of a printer who is doing commercial printing by the offset-lithographic process in a town far removed from metropolitan printing centers.

Let us look at a map of the United States to see where the printing plant is located. It is in the northernmost part of the country, on the west bank of the Red River of the North, about eighty miles south of the Canadian border and nearly 350 miles northwest of Minneapolis and St. Paul—in the open spaces of North Dakota, where the average population is 9.7 persons to a square mile. The city is Grand Forks, 18,000 population, second largest city in the sparsely settled farm state.

Now that we have located it in regard to its geographical relationship with the rest of the United States, it might be well to say that one of the leading credit agencies of the country reports that this printing concern has achieved a good measure of success in its business, and it possesses excellent paying habits. This evidence indicates that back of the business is an alert-thinking man who knows how to manage a printing business. Henry Holt is the printer; his prosperous concern is the Holt Printing Company.

Like many another printer, Holt decided that his plant needed to be modernized. His equipment had served him well during his earlier development, but did not meet the requirements of his enlarging volume of printing, consisting of several publications and a wide variety of commercial printing items.

He approached the solution of his problem as would any printer who sub-

Seeking to reduce costs and improve service, North Dakota printer doing general commercial work typical of city of 18,000, including publications, goes planographic with success. His letters are the basis of this article

scribes to and faithfully reads **THE INLAND PRINTER**. He checked up on the experiences of others, analyzed orders—both as to size of sheets run over a period of time and probable press needs—and decided to buy automatic presses to replace handfed presses which were worn out and ready for retirement.

During his leisurely investigations, someone suggested "offset printing."

"Offset printing, of course, was something entirely new to me," said Holt. "I knew absolutely nothing about that. It

appeared rather mysterious to me, and I could not make myself believe at first that we could master the process. But I retained an open-minded attitude, and called at many plants in Chicago and in Minneapolis, making my own quiet observations and conservative notes."

The result of these "quiet observations" was that Holt placed an order for an offset press taking a sheet 22 by 34 inches in size, a complete photo-to-composing machine, and a plate-coating unit.

That equipment—all he felt was necessary to do a complete job by the offset process—was installed last spring in the Holt printing plant. The mystical part of the various units soon disappeared under the supervision of instructors supplied

by manufacturers. The former pressman of the Holt concern was developed into a platemaker; an outside man was employed to operate the offset press, and he in turn instructed the regular cylinder pressman of the plant to operate the offset press, so that when necessary to run two shifts on the same press, the trained men were on hand to do the work without any delay.

One of the questions to be decided after the first order had been run on the offset press was the amount to bill the

customer for it. No figures were available, but any and all jobs done in the Holt plant by the letterpress process could be figured easily and quickly because of the adequate cost system that is used in the plant. Therefore Holt decided to use the selling prices for the offset productions that he would have charged had they been done by letterpress. These same prices are still being charged as still quite fair, after eight months of operation by the new process, although time records have indicated a steady improvement in the work of the shop personnel, and consequent reduction of production costs.

As an illustration, Holt cited the experience of the platemaker. When he started to make plates, his average production was one a day. Now, with one assistant, he can make three a day, the plates being 22 by 34 inches, and many of them being for letterheads or office forms run eight to sixteen up.

One of the forms, sixteen up, was a laundry list previously run from type and electrotypes. A proof was pulled from standing forms, and this proof was reproduced with the photocomposing

machine sixteen times on the zinc plate to fill the press bed and the double folio size of the bond paper. Then instead of running the job on the handfed press at the rate of about 1,200 impressions an hour, it was done on the rotary offset press at the rate of 4,500 to 5,000 an hour. One of many interesting things about the speed of the press that Mr. Holt discovered is that bond paper will run through at about 20 per cent better speed than machine-finish book paper. He discovered this in running the cover of a magazine printed in the plant. This cover had been run on M. F. book, but the stock was changed to sulphite bond.

Runs press at full speed

"I thought I had better call this to your attention," said Holt, "as it is one of the very important points in the offset field. We run the press at approximately 5,000 an hour, about 1,000 an hour faster than we run M. F. paper."

Speed was necessary during one of the recent political campaigns, but Holt said he was able to make the quick delivery called for by campaign managers. An initial order had been given for

100,000 Voters' Guide slips, size $7\frac{1}{4}$ by $4\frac{1}{4}$ inches. The pattern was photographed on the plate twenty-four times—the advantage being to run a full-size sheet of double folio—and only 4,200 impressions were necessary. After the first order had been delivered according to instructions, and distributed to campaign workers throughout the state, the campaign managers decided to duplicate the order in a hurry. At three o'clock the rush order came in with the request that the second lot of 100,000 should be on its way to Bismarck, the state capital, the following day.

"As we had the plate on hand, the second lot of 100,000 Voters' Guides was run by offset, cut, packed, and in the express office here in Grand Forks at seven of that same evening," reported Holt. "This is just another illustration of the really ordinary and also possible chances of serving our customers."

Much of the work done in the Holt plant is reproduced by the photocomposing method from copies of former printings. In these cases no typesetting charges are incurred. Scores of forms were among the specimens submitted,

most of which were printed on double-folio size sheets. The forms included bank checks, drafts, ruled blanks, letterheads, order blanks, many insurance forms, and numerous other blanks.

"These samples are from actual reproductions from the original copy by the photographic process, and with no retouching whatsoever except on warrants," explained Holt. "In that case we scratched in the rules. In all the other instances we merely photographed the copy as was, and effected an enormous saving in composition costs. There are some forms in that group which would require at least eight hours in our composing room, and in cases where there are long runs, we reduce the size of run by doubling or quadrupling the forms, thus saving considerable in presswork. These forms, with a few exceptions, are altogether new business for us."

Holt said that his force has become proficient enough in handling the offset equipment to attempt two- and three-color work. In one case a lithographed piece of copy with a border printed in yellow was to be reproduced. The difficulty was overcome by photographing it against a piece of black paper.

Serves its purpose well

"I do not claim that this is high-class work, but it is plenty good enough for the purpose it is intended for, and it shows the possibilities of this class of equipment," said Holt. "Remember we are not lithographers, but printers who are anxious to keep on the right side of the ledger, and we know that this is one means whereby we are going to make a profit even in these depressed times."

One item reported as contributing to the profit of the printing concern is that of running a publication by offset. The type is set on linecasting machines as formerly, and the pages are made up in the usual manner. Then the proofs are carefully pulled, photographed on sensitized zinc plates, and the publication is run eight pages at a time, the size of the page being $8\frac{1}{4}$ by $11\frac{1}{4}$ inches. Two handfed letterpresses formerly printed the publication, and as time was an important factor, it was necessary to run them both for three shifts a day.

"It took five and one-half days to run it on letterpress," continued Mr. Holt. "Now, by means of offset, the cover is run four up, the inside is printed eight

THE GRAND FORKS DAILY READER

A CLUSTER of FALL BARGAINS!

A Snap! 00c

Some Value 00c

Exceptional! \$0.00

Very Special \$0.00

Extra-ordinary! 00c

The Lowest Yet \$0.00

Get This One! 00c

■ Store Name Here ■

For Those Light Summer Shoes

Keep your light summer shoes spotlessly clean - spot them with a cloth and wear any time. You can have them cleaned in but a few minutes with any one of the following shoe cleaners we offer:

00c

(not here)

00c

Name Here

Equip For That Big Motor Trip

To be properly equipped for a long trip over many highways and byways, you should have nine-tenths of the following items. These are quite a few. As you can see, it is necessary for it.

Watch Your Motor In Hot Weather!

Hot motor cause: heat, heat, heat - TROUBLE! To install a BLANK MOTOR in a MOTOR which works you in plenty of time to repair it - it's wrong! It sells for only:

00c

Name Here

"Cool" Shirts

For Warm Summer Days!

ANY "cool-less" day you'll feel the heat of comfort is to go to a "cool" shirt store and speak. You'll be pleased and proud to wear one of our cool shirts.

Attractive MADRAS SHIRTS \$0.00

Handsome BROADCLOTH SHIRTS \$0.00

STORE NAME

Hot motor cause: heat, heat, heat - TROUBLE! To install a BLANK MOTOR in a MOTOR which works you in plenty of time to repair it - it's wrong! It sells for only:

00c

Name Here

First page of a large promotional (4-page) folder produced in Grand Forks, North Dakota, plant now doing a general line of commercial printing by offset. An economy in the process, as well as a saving in time for one located far from artists and cut concerns furnishing mats or electros, is evidenced by the fact that all the matter on this folder was clipped from proof sheets of advertising services, pasted together for copy and photographed. In writing about this angle, Mr. Holt advises *The Inland Printer* that this folder has started a local furniture man thinking about a weekly bulletin and that he has several other prospects interested along the same line

pages at a time, and the total time for the handling of this publication in actual hours on the press is one-fourth that of the letterpress method. There is considerable saving in actual payroll in this one item alone. Furthermore, we believe that we have improved the appearance of the publication considerably, and the plant is not taxed."

Holt has also found that extra profits may be derived from advertising literature he designs, reproducing available cuts for use of merchants.

"A promotional folder started a local furniture dealer to thinking of getting out a weekly store reminder. We have two or three other prospects right here thinking along the same lines."

Holt concludes his story by saying: "All of which goes to prove that offset printing is opening a new market."

A large number of samples of work done in Holt's offset department were sent for comment or criticism to Gustav R. Mayer, lithography expert who is to conduct a department on offset

printing in THE INLAND PRINTER, beginning next month. His comments, of major interest to all printers, follow:

The outstanding feature of all the specimens is the uniformly clean, crisp printing, combined with excellent density and coverage of the ink irrespective of the color of the ink or the quality of the paper, which ran all the way from newsprint to heavy cover stock. None of these has the gray appearance which is often referred to as an inherent fine quality of offset, and by others called the "washed out" appearance of offset when comparing type matter printed on an offset press and a letterpress.

These specimens show that the Holt Printing Company looked at its offset press results through the eyes of typographical printers, and this work indicates that type and text matter can be printed on an offset press which will result in such favorable comparison to letterpress that it will be perfectly acceptable to every customer. This outstanding feature also shows teamwork between the plant's business office and the printshop, with everyone placing his shoulder to the job and putting it over the top to keep red ink off the ledger.

Must not expect perfection.

Of primary importance in any industrial process is to recognize the limitations as well as the advantages of the process. Holt mentions that the reproductions of lithographed letterheads are not 100 per cent perfect; here we encounter one of the limitations of photographic reproductions. A lithographic engraving is comparable to a copper or a steel-plate engraving. The inherent fine quality of such engravings cannot be expected in a photographic reproduction from an impression from such an engraving in the form of an offset or relief plate. Examine the character of the impression from a lithographic engraved letterhead and note the variation in the deposit of ink from the dark portions of the lettering to the hairline shading on one side of the solid letters and, then, if there is a vignetted background or a building in the design, these will also be found to contain numerous lines and dots that are broken or faintly printed, all of which is part of the physical condition of the impression, which gives it its own characteristic effect and makes this probably the most difficult

kind of original copy to duplicate by the photolithographic reproduction. To somewhat compensate for any such deficiencies, such reproductions will appear much more satisfactory if printed in a colored ink; the black ink shows up the limitations glaringly, while colored ink softens them down. A nice blue or brown impression will prove more acceptable.

Rules best scratched on plate

Another of the limitations is the reproduction of rule work in the camera. The cleanest result is obtained when the rule work in the customer's copy can be eliminated in the line negative and this rule work introduced by scratching or cutting it into the negative with a steel point or a knife-edge engraver's tool. The lines then all will be uniform width. When we attempt to clean up faint or broken lines in ruled work, the cut or scratched line will rarely match the remaining rule work, with the result that the fixed-up places are always quite noticeable and not good mechanically.

This experience of the Holt Printing Company in its venture into offset printing is a practical demonstration that the typographical printer can master offset and produce good results.

And thus ends this story of a printer who has mastered the "mysteries" of offset in "a small-city printing plant."



HENRY HOLT

This master printer of the great northwest was convinced that what his colleagues in the big cities were doing could be done as well in his own small-town plant. To make sure, he visited big offset plants, studied their results and methods, and balanced them against what he knew he could expect. He went ahead, and prospered. Holt is well satisfied

A Good Method of Building New Printing Accounts

By HARRY P. BRIDGE, JR.

A small initial order very often leads to good future business. But the big difficulty is to get that initial order—to break the ice—and thus get the prospect in the habit of buying his printing from you. In this connection, an unusual bit of printing used by a Philadelphia druggist offers a worthwhile suggestion.

About 60 per cent of this druggist's trade is prescription business, and about 60 per cent of this comes in by telephone. Consequently, to make sure his customers have his number at all times, he recently mailed out with his monthly bills a 3 by $3\frac{3}{4}$ gummed slip imprinted with the following:

NOTICE

In order to take better care of the increasing number of telephone calls we have augmented our service. This has necessitated the changing of our telephone numbers to those listed below.

*Paste on Phone Book or in Some
Other Convenient Place*

THEODORE CAMPBELL

Apothecary

(Established 1896)
Phones { Greenwood 21-00
 Greenwood 97-18
 Merion 20-20

The lower third of this slip—that containing the druggist's name and telephone numbers—is separated by a heavy rule so that it can be detached readily and stuck on the telephone book.

From the alert printer's standpoint, not only are other druggists good prospects for a printing suggestion of this sort, but a similar suggestion can be made in selling to doctors, radio and electrical-service dealers, coal dealers, department stores, grocers—in fact any business house which gets a goodly percentage of its business via telephone. The idea is applicable when a concern takes on a new phone number or changes the old one; but it can also be utilized where the firm wants customers to keep its phone number at hand.

The profit to be derived from a small printing order of this kind is not the important consideration, though it should not be overlooked. The big thing to bear in mind is that many business houses will be highly appreciative of such a suggestion and that, at the very least, it will frequently give you entrée.

Throw Out All Your Obsolete Machinery and Then Profits Will Climb, Printer Says

By ROBERT S. PEARRE

★ Maqua Company executive tells U.T.A. members how his house is saving money by spending to modernize its plant equipment and thus cut down operating costs

I FEEL VERY MUCH out of place in attempting an address to the master printers of the United States on such a subject as "Modernizing Our Mechanical Equipment." I am not a printer. I am supposed to be an accountant. My accountant friends think I am a good printer and all my printer friends think highly of me as an accountant.

Probably, had I been permitted to choose, I should have picked a different topic. For instance, I regard "Modernization of Methods of Wage Payment" and "Modernization of Management and Personnel" of considerably greater importance than I do "Modernizing Our Mechanical Equipment."

The most comprehensive campaign for modernizing mechanical equipment can meet with little success if the machinery is operated by discontented or poorly trained employees or supervised by obsolete, prejudiced, or reactionary supervisors. We try to make working conditions favorable to our employees. Let us try, also, to make them favorable to our machinery. Strongly as I feel on these points, I shall try to stick to my subject in this short talk and deal with machinery and other things that we can lay our hands on.

I have no revolutionary ideas about the modernization of the printing plant and, frankly, I feel poorly equipped to offer anything unusual to this meeting. The large printing companies have done so much along such lines that I feel this subject would have been discussed bet-

ter by someone from one of those companies. However, I shall endeavor to cover the subject as we see it at the Maqua Company in Schenectady.

We found in our case that there were three kinds of machinery that should be replaced with more modern equipment.

1—That which wears out. We did not have to worry much about this kind. Our men told us about it without hesitation. Every operator is pleased with a new machine. Moreover, they get a huge kick out of seeing the company's cash spent for machinery on their advice—and telling the boss what he ought to do. Of course, in many cases the machine is not worn out. Maybe it needs more careful oiling, a few parts, and a little common-sense supervision by the foreman.

There is one simple way to find out whether the machine is worn and should be replaced. If repairs are costly and continuous and, when you walk by the machine, you see the operator tinkering with it while there is an order on it, you won't keep that machine very long. It will hurt you to look at it—hurt you to think about it. You will have to throw it out for your own peace of mind.

We maintain a card record of every machine in our plant. On this card are entered the cost of all repairs purchased, the wasted time due to repairs, and the cost of the time of our machinist in repairing it. We also indicate whether or not the shut-down is the fault of the operator or the machine. From this card it is quite easy to tell whether or not



ROBERT S. PEARRE

Expressed these findings before
U.T.A. Cincinnati convention.
His talk is reproduced here in
slightly abridged form to help
you solve your shop problems

repair costs are running high enough to warrant purchase of a new machine.

2—Obsolete machinery. Machinery that has been made uneconomical by the development of new machinery of the same classification.

We found that we did not know what was obsolete and what was not. In many cases a unit may be rolling along nicely at the same steady old gait it always ran, and still be losing money for us on every piece of printing done on it.

We get our information regarding the obsolescence of our machinery from the trade publications announcing the developments of new items, from salesmen who call upon us, from the secretary of

the local typothetae, and from our competitors. Usually, your competitor will give you the facts as he has found them about any new machinery developments of which he has knowledge. A friendly basis of coöperation with our competitors we regard as important. It was by comparison of our costs with those of our competitors that we determined, in 1927, that something had to be done about our press equipment. On January 1, 1927, we had seventy-three presses. Today we have forty-two. In 1931 our volume was substantially higher than in 1927, despite the smaller number of units we were operating.

Our first major operation was in our job-press department. We had fifty-two units of sixteen different kinds and sizes. Now, just to think of what we were carrying to keep these presses running: (A) a large number of chases for each make and size of press; (B) extra rollers for each size and make of press; (C) repair parts for the same; (D) repair parts for each type of feeder.

In addition there was little flexibility in our operators. In most cases pressmen operating one group of presses did not know how to operate another group.

Nine presses do the work

We did not have the correct number of units for economical operation of certain presses. For instance, the number of operators to the press on one type of press was different from that on presses of the same type, but with a different feeder. Our operators on a press were based on the minimum work and not on the maximum. Obviously, the cost a thousand impressions varied considerably between presses of the same size.

We felt that this situation could be improved. Our problem was: (A) to find one press that would take any size covered by this large number of presses; (B) it must be equipped with a feeder to take anything from 8-pound manifold to 12-point board; (C) preferably, it must be a high-speed press—at least of higher speed than the average of the presses we had at that time.

We found that we had one press that would answer this problem and installed eight more, making nine. These nine were operated two shifts. A pressman and a helper to each three presses. We were able to throw out thirty-two of the old presses. In addition to overcoming

A COPY SUGGESTION

The Stitch in Time

WHEREVER by choice or by necessity, few there are who are not today practicing as well as preaching economy. Often, and inadvisedly, this mood is permitted to affect essential publicity, oblivious of the grave danger lurking in the acceptance of a preachment without due process of careful thought.

Have you ever considered just how too stringent an application of economy may lead to retrenchment where expansion is necessary, even to niggardliness where consistent legitimate expenditure is clearly indicated?

If there is one thing more than another that budget-making must keep in mind, it is the differentiation between one's investment and expense, between upkeep and luxury, between protection and quickly fading faddism.

The stitch in time that may save nine is to let the world know what you are doing, and how very splendidly you are now equipped to render a necessary and profitable service.

Effective cover-ad copy from *The Notebook*, the house-organ of Joseph K. Arnold, Chicago printer

the major part of the objections mentioned above, we found that the floor space released by substitution of eight presses for thirty-two made it possible to move the paper stock used by these presses from the warehouse to the job-press floor, thereby saving hours each week formerly lost in waiting for stock. Our cost for a thousand impressions was reduced from 25 to 30 per cent.

Cylinder Press. In 1927 we had twenty-one cylinder presses: five 22 by 34; five 35 by 45; four 38 by 50; three 25 by 38; two 38 by 50 (two colors); two others being 44 by 66.

We made a survey to determine what percentage of the bed capacity of our cylinder presses was being utilized. We learned that 79 per cent of the forms printed on our 38 by 50 and 35 by 45 presses during a three months period could have been printed on a 25 by 38 press. In the same period we found that 91 per cent of the forms printed on our 22 by 34 presses could have been printed either in the same size or smaller forms in the job-press department. These findings seemed unbelievable. We checked

them again over a three-month period and found that 83 per cent of the forms printed on a 38 by 50 and 35 by 45 press could have been printed on a 25 by 38 and 89 per cent of all the forms printed on the 22 by 34's could have been printed in the job-press department. Our first findings must be true. But, to be positive, we checked once more and got substantially the same answer. It was astounding.

Composing-room changes

This was obsolescence of a second type. The presses had been suited to our work when purchased. But the character of our work had changed to such an extent that the presses were not suitable to our business. All of these presses were in good operating condition. It was a bitter pill to swallow, to throw out, at practically just scrap prices, machinery costing in the neighborhood of \$100,000 that was still good mechanically. We were unable to do it at one stroke and spread it over a period of three years. Some presses were operating two shifts, the balance, one shift. By calculating the number of impressions, bed capacity, etc., we found that a total of twelve presses (two 38 by 50, two colors; four 38 by 50, single; two 44 by 66, single; four 25 by 38, single) operating two shifts would produce more than all the twenty-one cylinders mentioned above when operated on a one- and two-shift basis. This enabled us to replace thirteen presses with four, reducing our investment in this department by about \$65,000, and cutting our average cost a thousand impressions about 20 per cent.

Of course we found it necessary to operate on a much faster schedule. This would have been necessary anyhow during the past two years, because of the change in business conditions, and it has not worked a hardship. In fact, it has considerably improved the regular working speed of the plant and the attitude of the personnel toward rush jobs.

Scattered about the floor of the composition department at what were supposed to be strategic points were nine proof presses. With one exception these were of 1909 vintage, or earlier. The brayers and ink slabs were continually covered with thick dust and hardened ink. Because of lack of care, our proofs were either too faint to read or punched through the paper. This caused high

charges for press corrections, with at least two extra readings because of the inability of the readers to detect bad letters before going to the pressroom.

We put in an electric proof press for proving of galleys as they came from the machine room. This gave us proofs of better quality in less time. We threw out the eight remaining proof presses and put in four modern cylinder provers of the latest design, with accurate grippers and side guides. One of these we put in the ad section for its exclusive use, because of the high speed with which this work is handled. Also, this particular press was of a different design, particularly suited for pulling a large number of proofs on one order. The other three presses were made the nucleus of an inspection section of our composition department. One of these presses has a maximum capacity of $12\frac{1}{2}$ by 20 form locked in the chase and the other two have a capacity of a 20 by 26 form locked in the chase.

The maximum form in our job-press department is 20 by 26. We have discontinued our register and imposition work on these presses and do it on the proof presses. This has been so successful that it is very unusual to have more than one or two minor moves of a couple of points or so after we put the job on the press to start the printing.

No wasted effort here

Formerly, all the incoming engravings and electrotypes were proved in the engraving department. This took so much time that we were considering the purchase of additional proving equipment for that division. Now, every bit of this material is sent to the inspection section of the composition department, where it is proved up and inspected. This made unnecessary the proposed purchase of additional equipment for the engraving room, and it ends arguments between the engraving and composition departments as to who scratched or otherwise damaged this or that cut.

We now inspect all engravings and electrotypes coming from our cut department before they go to the stone or makeup section. Rectifying or underlaying that is necessary is done just as the plates are being put in the job. Formerly, this was done in the engraving department, sometimes three or more weeks in advance. Atmospheric condi-

MACHINE EQUIPMENT RECORD										Dept. No. _____	
Serial Nos. Of Duplicate Machines Involved										<input type="checkbox"/> Class A	<input type="checkbox"/> Class C
										<input type="checkbox"/> Class B	<input type="checkbox"/> Class D
Mach. Mfd. By		Operation		Type		Serial No.		Condition Of Machine			
Date Of Survey	General Condition Of Machine Good Fair Poor	Date Of Purchase	Purchase Cost	\$ Production Compared To New Type	Quality Of Work-Excel. Good Fair	Time Of New Machine	Must Be Changed	Cost Of Change	Must Be Repaired	Cost Of Repair	Must Be Overhauled
Computation Of Replacement Cost										Remarks	
A = Cost Of Improved Machine B = Resale Or Trade-In Value C = Cost Of Change-Over D = Cost Of Repairing E = Cost Of Overhauling F = Net Cost $F = A - (B+C+D+E)$										* NOTE: Class "A" Denotes Machine Equipment Which For Adequate Reasons Should Be Replaced With A Better Machine.	
										Class "B" Same As "A" Except Urgency For Replacement Is Not So Great.	
										Class "C" Covers Equipment Where Specific Recommendation For Replacement Should Be Made After Class "A" & "B" Machines Have Been Replaced.	
										Class "D" Denotes That Equipment Now In Use Is Found To Be The Best Obtainable For Our Particular Work.	
Economics Effected										Remarks	
Number Improved Type Required											
Increase In Production %											
Saving In Floor Space - Sq. Ft. X Cost Per Ft.											
Saving In Maintenance											
Saving In Labor Cost											
Net Saving											
Replacement Or Addition?											
Is New Machine Recommended?											
REMARKS:											
NOTE: Card To Be Made Out For Each Individual Machine Or For Each Individual Group Of Machines.											

This machine record, developed by the Union Special Machine Company, is the type of card record referred to by Pearce. It shows original cost, repair charges, age, and other facts needed when planning replacements

tions would change the wooden blocks to such an extent that the underlaying was found to be useless.

All of this was made possible by the substitution of the new proof presses for the antiquated equipment.

Of course, each one of our machines is driven by a separate motor. The advantages of individual over group drive are so evident as to brook no argument.

Each of the appliances in our plant, calling for individual heating, such as glue pots, metal pots, etc., is heated by electric units instead of gas.

An electrical, mechanical device for the operation of paper cutters has been developed. It is a foolproof, two-handed device. We have a cutter so equipped now and are placing an order for additional devices to take care of the other eight machines. The price of this device is approximately \$100, including installation. There is direct saving in insurance premium alone of \$14 each cutter annually. There are but a few places where one can get 14 per cent on his money these days. It does not slow up the operation of the cutting machines.

Further, we have equipped the door into our composition department with a thruster door operator, a device similar to that which operates the cutting machines. The banging of forms and the form truck on this door as the forms were taken to and from the press room called for continual repairing. We will

save in repairs to the door in the next two years the cost of the door operator. If the unit works satisfactorily, we expect to equip all doors with it.

Even check all motors

In some cases we have found that our electrical equipment did not get maximum service from the press. In one or two cases this was caused by installing the proper motor when the press was bought and later adding a feeder. The combined load overloaded the motor. All too frequently such matters are not brought to the attention of the proper individual by the workman.

We thought we were doing a good job. We think we have done a good job. However, we had failed yet to consider *technological obsolescence*. I have not heard that term before, but we hear so much these days about technological unemployment that I feel this term very properly covers the situation. We had put our plant in good condition to take care of letterpress work. Suddenly, we found that our customers were buying \$250,000 worth of offset printing annually. We looked into offset and found that enormous strides had been made in the last few years in improving results by this method. If this continues it may be that the many thousands of dollars which we have spent to modernize our letterpress equipment have been wasted. Our work may go to offset.

We have heard a lot recently about the gold standard. This or that country was going off the gold standard—some other country was staying on the gold standard. I believe that there is an excellent parallel here. Our customers are purchasing printed pieces from us, and by means of these printed pieces we are buying dollars from our customers. Obsolete equipment in our hands means that we pay a high price for the dollars that we buy from our customers.

When a country "goes off" the gold standard, gold dollars are much dearer and harder to obtain than when that country is on the gold standard. When machinery becomes obsolete, the dollar that we get from our customers is much dearer and harder to obtain than when our machinery is modern. Naturally, we all want to obtain our customer's dollars as easily and cheaply as possible.

PUBLISHER GIVES PRINTERS CREDIT FOR HIS SUCCESS

FULL credit for the physical beauty of *Apparel Arts*, snootiest of clothing trade papers, is given to three Chicago leaders of the graphic arts.

The Regensteiner Corporation does all the offset and letterpress printing of the magazine, the latest issue being case-bound. J. M. Bundscho, Incorporated, sets all the ads and editorial type, while Rosenow Company makes all the full-color process plates used in the advertising section of the magazine.

A spread in a recent *Printers' Ink* tells the story of the swift growth of this superlative trade paper during the last year, despite extremely poor business in the trade it serves. The publishers

are certain that its outstanding beauty (with a bow to Regensteiner, Rosenow, and Bundscho) brought this about.

The new publication made its initial appearance in July, 1931, when business looked darkest for the makers of "quality" clothing and accessories. Designed as a quarterly, the new publication proposed to "sell" the merchants on quality products at the start of every season, when biggest orders are placed.

It met with instant success, many retailers finding that purchasers looked upon the book as a guide to what was fashionable and purchased accordingly. As a result, advertising has increased each issue, many using four-color plates.



FOR SALE: one unused tombstone

It was ordered by popular subscription, among our best friends and dearest enemies, in the Fall of '31, with fullest confidence that it would serve its solemn purpose within a year, because "There are too many men's apparel trade papers now"—"The idea is good, but the poor old clothing industry can't support it"—"It's never been done before"—and "Just because."

The year is up—but so is *APPAREL ARTS*. Up in circulation, at the rate of over 1000 new paid subscriptions per issue—and that at the husky price of a dollar per copy. Up in advertising, with a rise from 80 pages of advertising in the first issue to 124 pages in the current issue—a 52% gain in this dismal year of depression. Up in the estimation of the retail trade, because it has definitely done a creative job, in originating new ideas, instead of merely reporting old ones. Up in specific results, steadily increasing the dollars-and-cents dividends to both retailer and manufacturer with each issue.

In short, *APPAREL ARTS* is up and around—a disgustingly healthy corpse.

P. S.—The super-trade magazine idea, which rescued trade publishing practice from its chrysalis of stodgy old-fashioned drabness, is still growing. The Arts family is expecting more than one blessed event in the near future. Need there be any further question of the virility of *APPAREL ARTS*. Undertaker, we apologize.



APPAREL ARTS is growing . . . gaining . . . thriving

APPAREL ARTS is a triumph of quality in an era of cheapness. Editorially, *APPAREL ARTS* is fighting for the maintenance of quality standards. Advertising, *APPAREL ARTS* is closed to all products but those of proven worth and established reputation.

It is surely an evidence of consistency, then, a manifestation of the courage of one's convictions, that *APPAREL ARTS* is itself a quality product.

Each issue of *APPAREL ARTS* has been more beautiful, colorful, elaborate, than its predecessor. Yet, from the first, it has been hailed as "The World's Most Beautiful Trade Magazine."

The physical excellence of *APPAREL ARTS* is no more an accident than its editorial and advertising success.

To the Regensteiner Corporation must go full credit for the excellence of *APPAREL ARTS*' physical appearance. It is by the perfection of their exclusive Lumigraph Process that it is possible to produce *APPAREL ARTS* on a commercial scale. Both the editorial pages and a majority of the advertising pages are Lumigraphed—which means that both Lumigraph engravings and printing are the responsibility of Regensteiner craftsmen. To Regensteiner, too, the credit for the excellence of the letterpress printing in *APPAREL ARTS*.

To the Rosenow Company we owe the high standard of the full color letterpress photo-engravings in the advertising section. Because of the limited time allowed to produce the advertising photo-engravings, their ability to execute this work both well and fast is an important contribution.

Lastly, but far from least, since typography is the facial expression of printing beauty, a word of thanks to J. M. Bundscho, Inc. The Bundscho organization sets every page of *APPAREL ARTS* editorial content, and the overwhelming majority of its advertising pages—all, indeed, except those that are furnished in complete plates.

These are the quality houses behind the success of a quality product. And these are three good reasons for its phenomenal success, in these depressed times, in its avowed intention of "doing a quality job."

There are a few sample copies of the current issue of *APPAREL ARTS* available to legitimately interested persons or corporations. (We stress the "legitimately interested" because, costing us a little over five dollars apiece, we're not exactly—but, then, we're sure you catch on.) Address *Apparel Arts Publications, Inc.*, 664 North Michigan Ave., Chicago—521 Fifth Avenue, New York.

These two pages, appearing in an advertising trade paper as a come-on for advertising prospects, offer an accolade to the graphic-arts leaders mentioned in them.

Progress Made in Development of Howey Photoelectric Engraving Machine

UNLESS you have seen the latest issue of *The Photo-Engravers Bulletin* the picture at the right (shown through the courtesy of its editor, Lou Flader, commissioner of the American Photo-Engravers Association) is your first view of a three-color process illustration engraved on the new photoelectric machine of Walter C. Howey.

As explained in detail in the issue of *THE INLAND PRINTER* for December, 1931, wherein three of the first single-color plates to be made on the machine were shown, engravings by this method are line cuts despite their halftone look.

The effect of light and shade, and of continuous tone, is achieved by parallel lines running vertically on the engraving, thickening and thinning in accordance with the varying pressure of the "V"-shaped cutting tool actuated by a photoelectric cell. Where the photo is light the action of the cell causes the engraving tool to gouge deeply into the plate material, thereby cutting a wide intaglio line which means a correspondingly narrow relief line when the next parallel drive of the tool is made.

Where, on the other hand, the copy is dark very little light is reflected and the cut of the tool is shallow and results in a thin intaglio line and, in connection with the succeeding drive of the tool up and down the plate material, in a thick relief line. Since the tool, as is mentioned above, moves to a new position after each stroke down the metal, the varying tones in the copy are reproduced by the thickening and thinning of the parallel vertical lines which are spaced at from 70 to 80 to the inch.

The experiment which resulted in this first set of three-color plates was conducted in the plant of the *Los Angeles Examiner* by John M. Keenan, on September 24, with the assistance of Mr. Howey. The time required for engraving all three of the color plates was exactly twenty-four minutes.

The model was posed and in a fraction of a second three color-separation negatives were made with one exposure.



The illustration above was printed directly from the originals of the first set of three-color process plates cut on the Photoelectric Engraving Machine

Chloride-paper enlargements were then made from these negatives, each at a different angle, varying thirty degrees. The enlargements were placed on the engraving machine as copy and a plate for each color made in eight minutes.

At the recent annual convention of the American Photo-Engravers Association, where the illustration was exhibited, it

was explained that imperfections in the proofs as there shown were due to faulty mounting and were not to be considered as reflecting on the machine.

Mr. Keenan said he was of the opinion that the process has possibilities for newspaper work where accuracy of reproduction is secondary to the advantages of pictures in color.

Your Laundryman Will Gladly Assure You of a Clean Profit on This Smart Folder

AMONG THE MOST AGGRESSIVE business hunters in the country are the laundries of every city—small ones as well as the larger ones.

It is far less trouble to sell an idea to a man or a firm that is already favorably inclined. For this reason, you will find laundry owners ready to listen.

This mailing to laundry prospects is another good opportunity for you to use these business-building suggestions for printers we offer each month.

From the minute a laundryman sees this ingenious mailing piece, and notices how easy it is for the housewife to reply, you ought to have very little trouble in obtaining his order for a good quantity.

While it's very simple and inexpensive to produce, this mailing piece for the use of laundries presents unusually strong selling features.

It has the element of surprise—in the instant change from the "Blue Monday" to "Cheerful Monday."

That personal touch

It gives the personal touch—by means of the "typewritten" message. Because, next to the personal call, there is nothing to equal a letter. And setting the laundry's special offer in typewriter type is the next best thing to an actual imitation-typewritten letter.

It is made unusually easy for tired housewives to send back the return card, because there's absolutely nothing for them to do but put on a one-cent stamp and drop the card in the nearest mailbox.

In one piece of extremely small size you are enabled to combine the three selling elements of curiosity, a special offer, and a full price list.

Anything which costs little to manufacture of course can

be offered at a lower price. This makes your selling job easier. And at the same time it enables you to add a good profit for the basic selling idea it contains.

Details of the piece

The size of this mailing, open flat, is 12½ by 5½. Use 25 by 38—120 offset stock. It bulks well—and also is strong enough for the tear-off portion to serve as the return card and which will go successfully through the mails.

Two colors of ink will be used—black and blue, in producing this smart mailing piece. You need buy no electros this

month! However, be sure to read the special instructions appearing at the end of this article on the bottom of page 32.

The folding and sealing are simple—two parallel folds and two small blue seals. The manner of attaching these is clearly shown in the halftone reproduction of the folder. Handled in this way, the sealing conforms to post-office requirements. But we suggest that before going ahead you consult your local postmaster. He may suggest using precanceled stamps for this piece.

Cut a sheet of 25 by 38—120 offset to size 12½ by 5½. Fold it as shown by tooled lines indicated in the reproduction displayed on the two pages following.

Make up a dummy

Now take a heavy black and a blue pencil. Rough in on your dummy, in these two colors, the main features of the mailing folder, indicating the smaller type by lines. Attach the seals as indicated. (You do not have to make a finished layout because you have all of the details clearly shown in the small halftone reproductions of the folded mailing piece and the complete piece, open flat, which are shown in this issue.)

Then, armed with roughed in dummy and THE INLAND PRINTER, call upon the most progressive and hard working laundryman in your city. (Of course, if you already have a laundry customer or one you have called on often enough to have made a strong impression, you'll go there first, even if he isn't the biggest or most aggressive.) Show your rough layout—open up THE INLAND PRINTER at this article—point out first the halftone reproductions, so your prospect can see just how the



The top cut shows Blue Monday all folded and sealed as the housewife first sees it. The lower cut shows the center seal broken. Blue Monday has become Cheerful Monday, with its message of hope, happiness, and savings. Note that when Blue half flap is lifted, reverse of reply card is uncovered with heading

piece will look when folded—then show the complete printed detail on these pages.

Now begin your selling talk, which you must have read several times, so that you have it clearly in mind without having to refer to anything while talking.

It has unusual features

Two strong points of this mailing are that it possesses unusual curiosity appeal—and should produce good returns from the laundry's prospects because, in addition to the surprise feature as the folder is first opened, there is nothing for the housewife to do in sending back the card but put on a one-cent stamp and drop the card in the mailbox.

Her name is already signed—her request for special service is already printed on the card—she doesn't have to look around for pen and pencil—simply stamp the card and mail it, that is all she has to do!

Take care when talking to your laundry prospect to bring out all these points. They should make your sale a certainty.

A strong argument for immediate action on his part, is that only one printer and only one laundry in each town can use the idea—that there's no better combination to build his business than you and the mailing folder—that if he turns it down, it may be taken up by his alert competitor (either sold by you or some other printer) and he'll inevitably lose a lot of good customers.

With all these strong points you should have little trouble in making a sale. Remember, he gets: low cost, big curiosity appeal, special offer, personal typewritten message, and a return card that leaves nothing for the housewife to do but put a stamp on and mail.

Copy easily changed

The special offer of "two double blankets for the price of one" may not appeal to your laundryman. If not, he'll have his own special offer. On the other hand, it may be just the suggestion he's been looking for.

It is surprising how often an idea such as this will clinch the sale by providing your prospect with an idea that strikes his fancy.

Naturally the copy in the panel headed "Price List" will be the laundry's own. What we show is merely a suggestion. But even here he may be able to get quite a few ideas.

There are lots of people just waiting for someone like yourself to come in and help them wash away the doldrums of dead business. You can help them "clean up" on new orders with this mailing piece. Tell your customer it is smart to mail this folder on Saturday so the ladies will receive it Monday.

SALERNO Laundry

courtesy • economy • speed

N. W. Corner of Maxine and Leonard Streets

DANTON, OHIO

Telephone SAN. 3862

SPECIAL FEBRUARY OFFER--

TWO DOUBLE WOOL BLANKETS
FOR THE PRICE OF ONE

We make this money-saving proposal to our customers in appreciation of their many courtesies to us—we make it to those good folks not yet our customers as an inducement to them to send their laundry to us.

The offer is good for the entire month of February—right up till our route men make their last call on Tuesday, February 28.

We want you to take full advantage of our proposal because of its big saving. But—

This is not the only saving we can make for you. Look at the price list on the back of this letter. Compare it with what you now pay other laundries. Or—if you still have BLUE MONDAYS by doing your own washing—turn them into CHEERFUL MONDAYS by sending your laundry to us.

Phone now—San. 3862—and our route man will call in the morning. Or mail the card.

Economically yours,

SALERNO LAUNDRY

Tear off card and mail

• Nothing to write or check
Your name is already signed

Becomes

Cheerful

Gentlemen: Have your route man call for my laundry under your special offer for February: TWO DOUBLE WOOL BLANKETS FOR THE PRICE OF ONE.

Monday

Here is the inside spread of the mailing piece that will build new business for your laundry customer

POST CARD

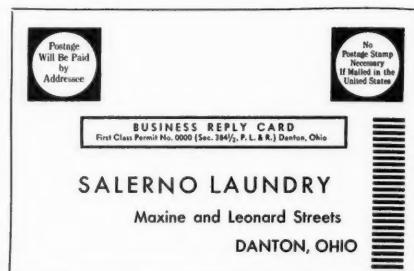
PUT A
1 cent
STAMP
HERE

SALERNO LAUNDRY

Maxine and Leonard Streets

DANTON, OHIO

Your own wife can tell you, if she washes her own clothes, that receiving such a card on Monday morning would be effective. Or



Perhaps your laundryman will be willing to pay the return postage on the reply card. It is sure to increase the number of replies. In that case, this form may be used

picture this scene for yourself: Most of the laundry is out of the way, the housewife is tired and she leaves the laundry for a breath of air while reading her morning mail.

Our good friend Blue Monday catches her eye. She reads it, you can depend on that! It may well be that she has just lifted a water-soaked and heavy blanket out of the machine; her shoulders ache and her arms are tired; she is more than a bit dispirited. The laundry company that sends her this attractive folder has reached her at a psychological time. She is sold and doesn't realize that her own tiredness helps the folder in convincing her it would be a good investment in health to send her washing out.

This is ideal season for it

Especially during the cold winter months can you count on this folder being effective for your laundry prospect. Washing clothes is never fun, even in summer, and in winter it is especially distasteful. Clothes must be hung in a damp basement or carried up two flights of stairs to a garret to be dried.

No woman likes to spend a full day in the basement . . . and how she hates to think of coal dust spoiling her nice, clean wash!

Here Is the Way to Go About Selling This Month's Piece

The first printer in each town who sends in a letter from a laundry customer, certifying that he is ordering this piece from him, will be granted a copyright release for that town. Work must not be started on this piece until our release is received, since some other printer in your town may have sold the order first. In that case, your customer will want a mailing piece anyway, since he will have to meet that competition. No electros are offered this month. This is a straight-type stunt all the way through.



BLUE

1½ cent
Stamp

The reply card, price list, and old man Blue himself occupy the outside of this business-building folder

Give All Trade Associations Power to Make Rules, Then All Join, Printer Advises

By W. A. VINCENT

★ Wants our laws revised to permit an industry to regulate its own practices, thereby assuring individual business fair prices and an opportunity to make a profit

IN NO OTHER PLACE in the world will you find a commercial setup so ideal as in these United States. On the one hand we have 120,000,000 people with the largest consuming capacity of any people on the face of the earth; on the other hand a production capacity which is really remarkable, even in these days of machine miracles.

If we could only develop leaders to direct us in a program of commercial stabilization we could have order and control in our commercial life, where, if the individual complied with the conditions, the rewards of his labor and enterprise would be assured.

My forty years of experience in the printing business convince me that selfishness is the motivating power for the world. The only excuse for organized society (civilization) is to work out a plan whereby this force may be so controlled and guided that it does not interfere with anyone's peace, prosperity, and pursuit of happiness.

I would fain bring about a condition wherein human selfishness, that wrecker of men and nations now operating beneath the camouflage of constitutional rights—liberty, freedom, and individualism, would be restrained in the business world just as it now is in the moral and physical worlds. Such control gives us a condition whereby initiative, personality, ability, salesmanship, and service would be liberated and thus would become the important part of a business transaction, in contrast with the meth-

ods of today, where all these things are swept aside by the onslaught of *cheap prices* in the hands of the malicious and ignorant operators of plants.

I further believe it is going to take experiences such as mine and many others to assist in working out these problems.

The great question is—can we create the safe-and-sane condition whereby a profit may be protected and assured? I say "yes," also that in my judgment we will never have peace in the business world until we do. The time to do it is now, before we are again lulled to sleep by the automatic recovery of business, when we will have blind eyes, deaf ears, and forget that we are building on the same foundation, and are heading for another inevitable crash.

The first move in starting a reform would be to take war out of business.

Price competition never did anything but stifle, annihilate, and kill. We are now operating under this system, and, according to all reliable statistics, only about 3 per cent of business organizations, large or small, survive longer than twenty years. The average is only seven years. This mortality rate, I think, will conclusively prove that the old adage, "Competition is the life of trade," is all wrong. So why not stop repeating that insane formula, when obviously price competition in this new age has proven to be the *death of trade*, and begin *now* to establish a new, coöperative system, *not by education alone*, but by education plus legislation.



W. A. VINCENT

President, Western Lithograph and Office Supply Company of Wichita, Kansas, offers strong plan for helping business free itself of harmful competition

When I mention legislation, I know you are thinking about governmental paternalism, a red rag to the average business man, who does not analyze just what it may mean. I do not advocate government control of business, but I do demand a condition, created by the government, which will give me an opportunity to work out my own destiny in my own industry, without the interference of ignorant or malicious individualism so prevalent today.

We have put a wrong interpretation on the *meaning* of law. The modern interpretation is that it is a handicap or prohibition, when, in fact, law in the

proper sense is intended to remove handicaps and all undesirable conditions in order that we may have freedom and liberty in the things that society has decreed are right and proper.

In the September *Harper's* appears an article by Elmer Davis (I do enjoy quoting him because he *almost* has a vision). He says: "National economic planning ought to be able to do away with many of the evils of our present system without destroying too many of the advantages of individual initiative."

The thought here is fine, but I would like to call Davis' attention to the fact that under our present system we really do not have individual initiative when we come up against the onslaught of a cheap price in the hands of the malicious or ignorant. I would also like to revise Davis' statement in regard to "national economic planning" so it would read "national legalized trade association economic planning."

In my judgment, economic planning should encompass some of the following fundamental principles, conclusions attained after many years of experience.

Opposes Sherman Act

I believe that stabilized industry is a highly desirable thing, worth fighting for, and it can be had. I believe there should always be restraint or regulation of industries to prevent the forming of monopolies for the controlling of markets, but I believe the Sherman Anti-Trust Law has outlived its time.

I believe it is more important that the producer should receive a fair price for his product than the consumer have a cheap price at the expense of profit.

I believe that the welfare of industry as a whole is of more importance than the individual units of the industry, and its interests are second only to those of the public. This should be obvious.

I believe that our present distressed condition is due almost entirely to our price-competitive system and to the unethical conditions that prevail between individuals of an industry, allowing surplus to come into price competition with normal, even reduced, demand.

I believe it is impossible to have fair prices without sincere, close coöperation and operation under codes of business ethics supervised by trade associations *legally organized* and by a Federal commission with regulatory powers.

I believe fair prices both to producer and consumer are absolutely necessary to a stabilized industry and to healthy business conditions.

I believe that 98 per cent of the purchasing public is willing to pay the producer a fair price for what it buys if it could learn what a fair price really is.

Let us approach these problems without prejudice, considering the question without traditions, preconceived ideas, or prejudices, and with a determination to learn what we can as to why we are in this condition, and the way out. Let

us recognize fundamentals that cannot be omitted from the picture and classify them as to relative importance. For example, we must not lose sight of these highly important considerations:

First—*The Public*. The interests of the public come first in our commercial world, the same as in any other phase of our civilization.

Reverses present methods

Second—*The Industry*. The welfare of each industry is second only to that of the general public and is paramount to the individual units of the industry. (This is new—it reverses the way we have been working in the past. Think it over carefully in every detail.)

Third—*Individuals in the Industry*. The individual units of each industry would naturally rate last in comparative importance in a division of this kind. (Give this careful consideration.)

Do we realize that today our present setup is almost an exact reverse of the above? We are playing lone hands. Individualism is the keynote of the day. Each is going his own way despite the thirty years of effort by trade associations, and the preaching and teaching of good manners, honorable conduct, and self-government in business.

What must be done

It is our job to develop a plan whereby the industry can take its proper place and gain control of its operations and destinies, having authority to predetermine the conditions and policies under which business must operate and with which the individuals must comply.

This would not differ from the procedure being followed in any successful business organization, where the management lays plans, decides on policies, and has the power to enforce them. For without this authority no business organization, large or small, could hope to be successful. Apply these *sane* and *fundamental* principles to the entire industry and do not let them be kicked about by any individual as he pleases, as is done daily under present conditions.

It has been demonstrated time and time again that gentlemen's agreements and a desire to play the game fairly by 80 or 90 per cent of an industry have been defeated by the actions of the 10 or 20 per cent who do not coöperate. My argument is: The time has now come



This blotter is one of a series of twenty-four awarded the Albemarle trophy at the Direct Mail Advertising Association convention. The blotters were designed by Schneidereith and Sons, the Baltimore printing house, for Fidelity and Guaranty Fire Corporation.

Six designs were used, each being reproduced four times in different colors. Suggestion slips for the insurance agents were slipped through die-cut slots in each blotter. Copy was short and to the point. The message was certain to stick even if the insert was thrown away, as the fine series of die-cut blotters would serve as a constant reminder.

A "convention by mail" created for the same company also took honors at the direct-mail convention.

when we *must have* coöperation and fair practices in industry if we are to come out of this depression and stay out.

We have been trying for thirty years to educate business ethics and fair trade practices into business. We all know it cannot be done. Is it not time to try some other method? A little legislation added to our educational program will most surely do the trick.

Here is actual proof

As I was leaving a hotel in Colorado Springs, Colorado, last year, I held a conversation with the driver of a sight-seeing car, upon which was painted in large white letters: "P U C."

"Good morning," he said.

"May I ask what the 'P U C' means I see on these sight-seeing cars?"

"Oh, that stands for the Public Utilities Commission."

"Then you are operating under regulation. How do you like it?"

"Well, Mister, if these birds did not set the prices for us, there are blooming fools around here who would carry passengers up Pike's Peak for practically nothing and no one could make a cent."

Is this man dumb or is he smart?

Keeps standards high

I noticed this man's car was immaculate and polished. His own person was neat and genteel in a becoming uniform; his manner pleasant and courteous. He was smart enough to know his patronage depended upon these worth-while things and not on a cut price. Whether this man did know it or not, the fact remains that he was operating under a stabilized industry and, if his costs were as low as the average (which was no doubt the basis of the "P U C" price), he was assured of a profit (with which no one would have any desire to interfere) if he could make a sale.

How many of us today have such a chance, no matter how low our costs, when, as the gentleman above puts it, there are so many fools offering to sell goods below cost, with the fond but foolish hope that they may with this cheap price get such volume that somehow or other a profit would come?

I have always argued that a regulated and stabilized industry liberated one's initiative; one's personality was recognized, not ignored; his ability to serve was taken into consideration. Under our

Sometimes Price Cutting Is Good for Business!

By JOSEPH T. MACKEY

Executive Vice-President, Mergenthaler Linotype Company

FOR THE TYPE OF PRICE-REDUCER who shuts his eyes to costs and shapes his prices to the buyers' demands, there can be only condemnation. Not only is he undermining the livelihood of himself and his employees; not only is he demoralizing the business of his honest competitors; but in the end he is doing no real good to the buyer, who secures a temporary saving, but pays for it in the loss of a permanent and reliable source of supply. Wise purchasing agents scrutinize prices, not to make sure they are getting the last shaving off, but to make sure that the supplier will be able to furnish a satisfactory product and at the same time produce an earning to continue in business, and also render the degree of service which oftentimes is of paramount consideration in a transaction.

There is, however, another and more wholesome type of price reduction, the kind based on the actual lowering in manufacturing cost. Under stress of present-day conditions, producers in every line are learning ways of making two ears of corn grow where one grew before and passing part of the saving on to the consumer. Nobody can find any fault with that. If you can not only make a better mouse-trap than your neighbor, but also sell it at a legitimately lower price, the world will build a concrete highway to your door and back up its trucks to be loaded.

So, if your competitor is consistently underbidding you, it would be well to find out something about his business methods before indulging in criticism. Modern machinery and methods are everywhere effecting economies that make the old production costs look sick. Just how sick we won't know till better business conditions give the new plants a chance to function on a full-production basis.

If your competition is of that nature, you had better find out how the other fellow does it. Recent events have taught us many ways to cut corners and have produced much new time-and-effort-saving equipment not as yet fully utilized.

Even if you are up against a real, simon-pure price-cutter, one who just cuts regardless, it may still be possible for you to get your manufacturing costs down to the point where you can get the business and still be able to show a reasonable amount of profit.

price-competitive system, all of these things go down under the onslaught of a cheap price, and the greatest tragedy of all—profit is annihilated.

Individualism must go. The industry must be placed before the individual. A stabilized industry is a highly desirable thing and working it out is a problem worthy of our best brains.

We do not want or need any public service commission or any other com-

mission to arbitrarily dictate plans or policies for industry, but we do need and must have legal authority to enable each industry to regulate itself, that is, each industry should be compelled to unite in a trade association which shall constitute a legal body with full power to adopt plans and policies which, after being checked and okayed by the government, shall be legally binding on 100 per cent of that industry.

Why the World Moves

Because it can't pay its rent? Yes, but then it moved before, it moves now, and move it will.

Soon we shall see whole trees fed into one end of a paper machine, ground into rolls, printed in one continuous web, with about 300,000 people sitting at the anxious end reading Help Wanted ads.

Why, even today the paper man takes the printer's shirt and delivers a full ream of rag paper the first thing the next morning.

• *Why we're sore . . . 5 cents worth of perfume in a 30-cent bottle sells for \$2, and printing sells it . . . why can't printing sell itself as easily?*

Be Not Over-modest

The reason the church congregations are dying off is that preachers are boring them to death.

Investment advisory services are having hard sledding because their records for the past three years are so ignominious that all their subscribers are yawning instead of renewing. That means a smaller income must be expected by both of these groups.

The reason printing strikes the public with little more force than axle grease, railroad iron, and second-hand Morris chairs is that we have no sense of the *dramatic*. We are roller-minded, quad-minded, wage-minded, competitor-minded, bookkeeping-minded, and, should I say, glue-pot-minded.

The preacher, the tipster, the printer ought to take lessons from *Lucky Strike*. We do not mean "Hot-Cha Printing—It's Toasted." But, really, would it be too ritzy, raw, sexy, or Hollywooden to rave about booklets *so beautiful they knock women readers flat?*

• *Honestly, now, have you ever planned anything at all—even a blotter—to help build up acquaintance for yourself?*

Who Is Intelligent?

Intelligence, like galoshes, seems to be a seasonal product. The old adage, "Fools build the houses and the wise men buy them," was right until the realtor appeared, after which time everybody turned foolish. But today, the original statement seems to hold again.

Could we say today that fools go into a business and wise men finance them? Or do the wise men find *themselves* stuck?

Not to get too rough, we might state the present formula: The

TYPODERMICS

Jabs, Jests & Jeremiads



By CHARLES H. BARR of Holyoke
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intelligent man accepts a chattel mortgage on a business the public has financed, squeezes the public and the present management out, then re-promotes the whole thing by a receivership, the reorganization, and reloading the public.

In the printing business, there never was a time when you could get in for so little money, either on a buy-out or a throw-out basis. But whether it would be intelligent to go in—well, that's a seasonal question. Ask next year.

• *All religions teach us that the hog's share of happiness goes to no man in this life.*

Really Getting Near

It doesn't make any real difference in the history of the world and the plans of God whether one printer succeeds, goes broke, or just hangs on until a little black-bordered card is tacked over his door some sad day.

To realize that brings us near to the truth of life. Long before Christ was born the old Greeks and Romans figured there were but two kinds of events: the kind within our own control, and the kind beyond our control. They advised an attitude of resignation toward the acts of the gods, and an attitude of caution, of reason, toward one's own acts.

And yet, for years and years we have seen young printers start in and old printers pass out. The process seems almost mechanical—and nobody cares. So what?

• *The sanest use of education is to teach ignorant people like us how to be happy.*

Printer Buys Printing

The printer who is \$9.00 lower than everybody else pays the purchaser \$9.00 for the opportunity of doing the job. This isn't selling printing, but buying it to do.

Generally speaking, it would be better to turn one's plant in for

old iron than to try to keep going on competitive estimates.

A lot of printers will answer that this is all true, but a waste of words to discuss. So we've boiled it down to as few as possible.

• *Trapped, snared, slugged, and gyped, we've come to believe that when the old hen cackles she's just laying for us.*

Professorial Triviality

A learned professor put in several years studying the origin and nature of common annoyances. He counted 507, and arranged them on a scale from 30 down to 0, according to their annoyishness. This profound gent gave "a dirty bed" a mark of 28, "to find hair in the food" drew a 26, and so on.

This professor does not occupy a padded cell, but actually holds quite a responsible position. The incident shows merely what idleness can drive a man to do with his time rather than be laid off.

He was no worse than we were in the old days, though, when dull weeks had us marking "distribution" on the daily time sheet.

Something Must Give

How can a printer remain honest and conscientious after several years of bidding, refiguring, haggling, bargaining, huckstering with customers who can't tell the difference between honest craftsmanship and blacksmithery?

Well, it's hard for any business man to remain honest, no matter how honest he begins. The same goes for the politicians, reformers, lawyers, doctors. The trouble is, we don't discover this until we're ninety years old and on the way to the well known poorhouse.

The next generation, however, is learning fast. As Johnny demonstrated when his civics teacher asked him how a city is governed. "It is governed either by Republicans or Democrats, but nobody will ever know how."

Go-ahead Spirit Needed

Watch the last coach of a train when the train starts. The engine and all the other cars are moving before the snap-into-it reaches the last coach and starts it rolling.

For years the printer had one reason for not advertising, then for years he had another, and now he has another. But the years have gone and he hasn't budged yet. Is he the last coach on the business train? It's time to get going.

Oh, perhaps a single printer in twenty advertises. And when he does, it is likely to look like one compositor advertising to another. Rarely is the business public told anything useful or entertaining. Maybe a quotation from Julius Caesar and a calendar for July and a bold-face *ASK FOR OUR PRICES*, set in Hobo 24-point.

Really, there is no law against a printer being a factor in his community, a leader of opinion along business, social, and political lines. It took Ben Franklin just no time at all to begin whoopin' 'er up among the natives, and keeping her whooped up for fair.

Ben believed in being the engine, not the last car; hundreds of printers can still do this today, if they will only begin.

• *There are a thousand reasons why our competitors should not be in business, the chief one being us. But, tell them that.*

Universal Touchy Spot

One certain question today is apt to unbalance a man's reason. Asking it is to invite assassination.

That one question is: What are YOU doing about it?

Our hands have reached a fair stage of palsy, our minds dread any and every decision, knowing that there will be definite consequence and that consequence possibly worse than what we face this minute. We are scared silly.

The average poor devil can't be blamed for "nerves." His bankers have kicked him, his Government kidded him, his brokers cleaned him, his competitors cuffed him.

To ask such a man why he does not do something is like asking a can of tuna fish why it does not make a dash for liberty and tear the hook out of its mouth.

• *"I notice," said the young whippersnapper, "that those who prize character above cash either have the cash already or feel incapable of ever getting it."*

Artistic Printed Portraits Easily Achieved by Means of This Old Collotype Process

By GUSTAV R. MAYER

IN THE PRESENT high-tensioned, mass-production world many of the finer things are being forgotten, but with the enforced "leisure" of the past two years there is a renewed interest in some of these "art for art's sake" methods of pictorial reproduction, including collotype. As all books containing practical working directions are long out of print and few are available in civic libraries, this article will serve as a composite reply to the many inquiries which have been received by THE INLAND PRINTER pertaining to this subject. These practical directions will be limited to the method by which exceptional quality was produced in the past, which means starting from the very beginning.

This fine, old photomechanical process has many names; the most common English name is collotype, derived from the Greek word "Kolla," which means glue, this being as appropriate as any; in France, where it was invented, it is called phototypie, in Germany and Austria, where it was perfected, they call it lichtdruck, and in the United States it is known as the photo-gelatin process. Many books and publications contain plates produced by this method, variously called artotypes, autogravure, albertype, heliotype, hydrotype, and ink photo, each being the name chosen by different collotype printers to call attention to their particular product, yet in all these the printing surface consists of some form of glue or gelatin.

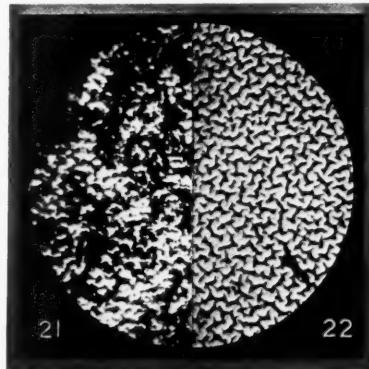
How collotype plates are made

Fundamentally, collotype platemaking is simple as compared to other processes. Yet, the most successful results require painstaking care, as the process is subject to wide variations in results and, with all the excellent quality of the impressions when everything is working nicely, it cannot be depended on to produce the consistently good print under varying conditions achieved with plates on a typographic, lithographic, offset, or gravure press. At the present time it can

★ Beautiful reproductions are made by this method, almost unknown to today's printer. Work is close match to originals, but plates are quite delicate

be termed an "art for art's sake" method of reproducing pictures in printing ink, resembling photographs in all the gradations of light and shade, making them particularly suitable for limited-edition use and art prints of distinctive quality.

The plates are made by coating glass, celluloid, or a sheet of metal with a thin film of gelatin containing a bichromate to render the gelatin sensitive to light. The plate or film is dried and exposed to light in contact with an ordinary photo-



Illustrating (at left) a defective collotype grain resulting from vibration of floor under the drying box and (at right) the grain formation of a good collotype plate. Both plates looked equally good up to the drying stage and only the microscope demonstrated why one was wrong and the other right. Magnification in these two photomicrographs is 200 times

graphic negative, washed in cold water, dried, then dampened with a mixture of glycerin and water. The surface hardened by the action of light will not absorb the dampening solution, while the areas that were not exposed to light will absorb it. When greasy printing ink is rolled onto the dampened plate, the ink will adhere to it in proportion with the amount of moisture present, the print-

ing method being practically the same as in lithography, both being based on mutual repulsion of grease and water.

There is, however, an important difference between the methods; the lithographic stone or plate receives an equal amount of ink over the entire image and is not capable of producing a true reproduction with continuous gradations of light and shade, while the moist gelatin film has the valuable property of accepting a greater or lesser amount of ink in different areas of the image, in proportion to the quantity of light action the surface had received, and is therefore capable of reproducing the most delicate gradations of light and shade nearly as perfectly as these existed in the original photographic print used as the copy.

Collotypes are delicate

No screen of any kind is used in collotype platemaking; the image, however, has a fine grain which is produced by the reticulation of the gelatin itself, so it may be said that each plate makes its own grain screen. There is no etching as with relief or intaglio photomechanical platemaking, although the dampening solution of water and glycerin generally is called the etching solution.

No corrections or substitutions can be made on the gelatin printing surface; all type matter must appear on the collotype plate or be printed on separately afterwards; large spaces of pure white cannot be produced, instead a light tint is caused, comparable to the highlight tints in halftone relief plates. The gelatin printing surface is tender and easily ruined or damaged, frequently limiting

the number of impressions that can be obtained, which may be anywhere from five to a hundred on a hand press.

The process is well adapted for those desiring a reproduction method that denotes artistic, chemical, and mechanical skill. These working directions are from the practical experience of many men who have given the greater part of their time to producing successful collotypes.

Must have flat base

Any flat material can be used to support the gelatin film which makes up the printing surface of the collotype plate. Lithographic stone was the original support, but this is heavy and cumbersome to handle and plates of glass or metal are preferable. Celluloid has also come into use in recent years, and bakelite has qualities that should make it useful for this type of platemaking.

Thick plate glass, free from surface defects or deep scratches, $\frac{1}{4}$ to $\frac{3}{8}$ inch thick for plates 8 by 10 inches or smaller and $\frac{1}{2}$ to $\frac{5}{8}$ inch thick for larger sizes, is considered to be most satisfactory. It can be purchased with ease in any size which can be handled in practice; it is rigid, does not warp; has no injurious effect on the collotype film chemicals; any defects or unevenness in the film are easily seen when preparing the plates—its one deficiency is a tendency to break in the press, which can be avoided.

Plates must be grained

The glass should be given a fine matt grain on one side and have all edges well rounded off for convenience and safety in handling, and also to avoid cutting the roller when inking the gelatin plate. As thick, ground plate glass with a fine matt grain is not ordinarily obtainable, this grinding or graining is done by the collotype platemaker. It is not an arduous task. For smaller plates, two of the same size are taken, lay one on a rack or flat board in the sink, sprinkle a liberal quantity of the finest emery over this plate, wet it with water, lay the other plate on top and slide it around with a circular movement until the emery no longer acts. Separate the glasses, rinse them with water, repeating the process if necessary until both glasses have a fine, even matt appearance. When graining large plates, the top plate is smaller so it can be easier handled. After graining, the plates are scrubbed under run-

ning water, and dried, when they are ready to be given the substratum.

A suitable substratum on the grained glass is of primary importance in successful collotype work. On this depends the strong adhesion of the bichromated gelatin coating that becomes the printing surface of the completed plate.

A highly recommended formula, simple to prepare and apply, is: 10 ounces egg albumin, 45 grains of potassium bichromate (pure), and 1 ounce ammonia water (pure concentrated).

Crush or grind the bichromate to a powder, then mix the ingredients thoroughly in a bowl with an egg beater, set until the clear part settles out and filter it through muslin or absorbent cotton packed lightly in a funnel.

The platemaking process

A little of this solution is poured on the clean, dry, ground glass and spread over the surface with tissue; set aside and repeat on a second plate; rub the first plate evenly with tissue until dry, and so on until all the plates are coated. After coating, expose the plates to direct sunlight for at least five minutes, or thirty minutes to diffused light. There is no danger of overexposing the substratum. These substratumed plates will keep in good condition for a week or more, but the best results are obtained when they are used within a day or two.

Each collotype worker devises a formula that to him is superior to all others. This variance of opinion is due more to the local working conditions and individual methods of procedure than to the exact proportions of the ingredients which make up the mixture. Like any other combination of chemicals utilized in photography and in photomechanical platemaking, the one primary essential to success is a practical knowledge of the fundamental principles of the mechanical and physical conditions necessary to obtain good results. Lack of this basic knowledge accounts for the wide variation in results obtained by different workers using the same formula.

The most important material in this bichromated gelatin solution is the gelatin itself, for without a suitable gelatin results will be unsatisfactory. There are many varieties of gelatin on the market, roughly graded as a soft, medium, and hard; the type best suited for collotype is called medium-hard; that manufac-

tured by F. Creutz in Germany is considered best. A mixture of Nelson No. 1 and No. 2 gelatin, which is a combination of a soft and a hard gelatin, is also recommended. A plate made of hard gelatin cannot be rolled with sufficient ink to produce vigorous impressions, while one made with soft gelatin will readily ink up, but will have a coarse grain and soon break up during the printing.

How to test gelatin

Authorities agree that the test recommended by Dr. Eder is reliable. Anyone can make it: Gelatin suitable for collotype should not dissolve even when left in cold water for twenty-four hours; at the end of this period it should still be elastic when taken in the fingers, but, on rubbing, should become a sticky mass. If it will stand this test, the gelatin is suitable for the purpose.

Another method for testing gelatin is that of Dr. Albert: Two solutions of the gelatin are made of the same strength that will be used for making the plates; to one add potassium bichromate, to the other add ammonium bichromate; the quantity of the bichromate being in the same proportion as required in actual practice. Spread two small plates with these two mixtures and dry them at 120 degrees Fahrenheit. If both have a polished surface, the gelatin is too hard. If both have a matt surface, the gelatin is too soft. If the one containing potassium bichromate has a matt surface and the one containing ammonium bichromate a polished surface, then the gelatin is of the right character. In addition, the gelatin should be free from all foreign substances, and withstand an immersion in water at 60 degrees Fahrenheit for forty-eight hours without even partly dissolving; such gelatin can be considered suitable for collotype, yet, even though it passes these tests, there are great differences with various gelatins.

Emulsion gelatin may be used

Professor Burton says that most gelatins made for emulsion-making will do for collotype, either alone or mixed with the correct proportion of soft gelatin. Avoid all gelatins that have been artificially hardened with alum by the manufacturer. The foregoing may sound too formidable or exacting, but unsuitable gelatin has wrecked the hopes of many an enthusiastic collotyper. The gelatins

mentioned are made in England, Germany, France, and in Switzerland. Most of these are to be obtained here through the photographic, photoengraving, lithographic or chemical supply companies. Photographic emulsion gelatin is manufactured by several companies in the United States and would no doubt be as suitable for collotype as the imported material. Weather conditions also govern the kinds of gelatin that will work best, a harder gelatin is used in summer and a softer variety in winter.

No difficulties will be experienced in obtaining a pure or even a chemically pure (C.P.) potassium and ammonium bichromate, and for perfect work only this quality should be used at any time.

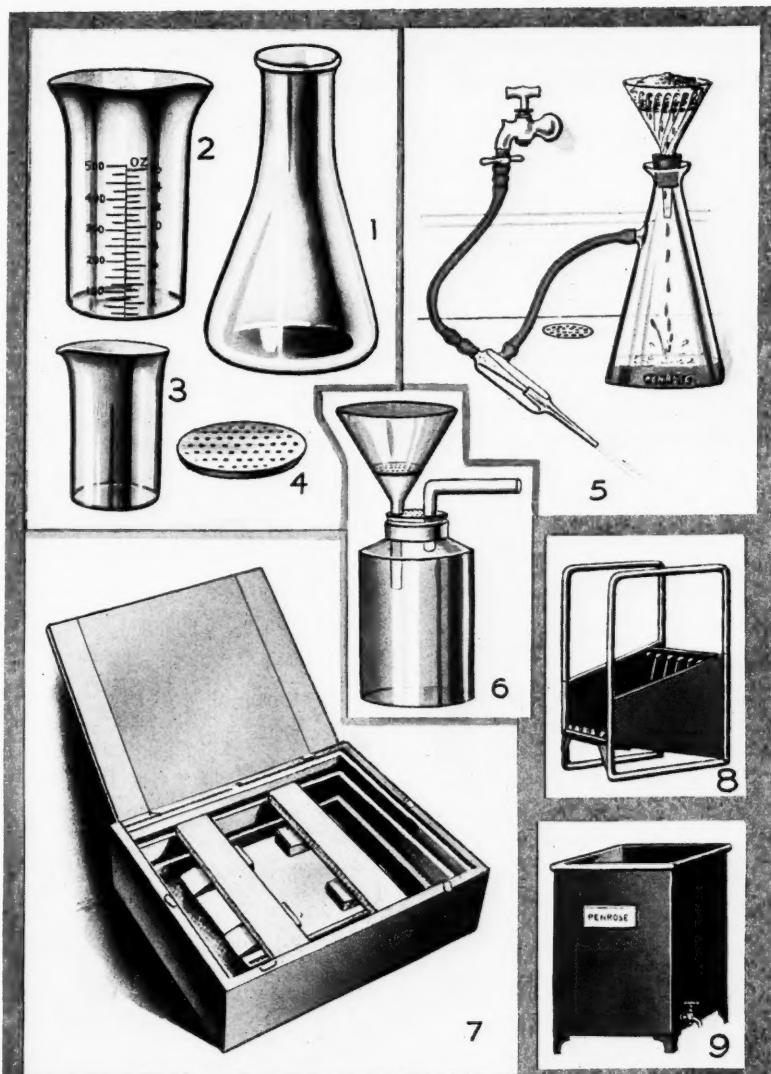
Water must be distilled

Due to variations in water in different parts of the country, and also the presence of chemicals used for purifying the water that comes from the taps in our cities, all of which may upset the most sedulously compounded formula used in any photography and photomechanical work, use only distilled water. Be certain that it is distilled water, as one costly failure was caused by the use of a "pure drinking water" which came from a spring and was "loaded" with chemicals which ruined the solutions.

The addition of barium, mercury, or lead salts to the collotype bichromated gelatin solution forms the basis of several patents, and the presence of these is claimed to promote the ease of printing and to prolong the life of the gelatin printing surface on the press.

Those wishing to try their luck with collotype will find the bichromated gelatin formula of Otto Dubois, Fall River, Massachusetts, as good as any and better than many. It was published thirty-four years ago, and is reproduced here.

Into a wide-mouthed flask (Figure 1) of 500 or 750 c.c. capacity place: Swiss gelatin, 45 grams; magnesium carbonate, powdered, 1 teaspoonful; distilled water, 350 c.c., and let this stand for an hour or two until the gelatin becomes soft, then dip the flask in water warmed to about 120 to 125 degrees Fahrenheit to melt the gelatin; have the water just hot enough to melt the gelatin and do not go beyond this point, as the setting power of gelatin is quickly injured by too high a temperature and prolonged heating. In collotype an overheated bi-



The would-be collotype platemaker must have these handy but inexpensive laboratory aids to successfully mix his own formula, almost a necessity in this modern day, since it is impossible to buy ready-made plates. Shown (1, 2, 3) flasks and beakers; (4) porcelain filter plate; (5) filter pump and flask; (6) home-made filter flask; (7) wedge printing frame; (8) plate rack for washing box; (9) washing box or tank. These items are all used in preparing the delicate gelatin plates for this process. All of these pieces are reasonably priced

chromated gelatin will produce a surface to which the paper will stick. When melting down gelatin, keep the flask in motion by swirling or shaking, remove it occasionally from the water and set it on the palm of the hand. As long as it is not too hot for that, it is safe.

Observe these precautions

In two beakers (Figure 3), glasses will do, place 125 c.c. of hot distilled water; the temperature should be the same as the gelatin solution. In one beaker dissolve ten grams ammonium bichromate and in the other four grams lead acetate, in crystals. The bichromate solution is added to the gelatin solution first. Pour

it in slowly, shaking or swirling the flask vigorously. The acetate solution is now added in the same way. Carefully filter the mixture in a warm drying box, having temperature high enough to prevent any thickening. An efficient way to filter it is through a piece of chamois skin, using a filter pump (Figure 5). Filtering is so rapid that the solution cannot cool sufficiently to thicken even at room temperature. The mixture can now be used.

Be sure to add the bichromate *before* the lead solution, otherwise the gelatin will coagulate and be completely ruined. If you use a granular lead acetate, three grams will prove sufficient. The crystals contain a small amount of water.

A spoonful of magnesium carbonate is included to neutralize possible acids.

The surface condition of the plates must be such that the paper will never stick when printing on the press. Sometimes it is necessary to use a combination of Nelson's No. 2 gelatin and the Swiss gelatin to prevent this. A little experimenting will soon set you right.

It can be modified

Any good collotype formula can be modified with the lead acetate if used in the proportion of four grams of the lead to each forty or fifty grams of gelatin present, but two extra grams of ammonium bichromate must be added to react with the lead acetate.

The operations of mixing and filtering can be done in ordinary light as the bichromated gelatin is not sensitive to light when liquid; but when it forms a jelly, or when dry upon the plates, the room should be illuminated with yellow light to prevent fogging the gelatin mixture or the coated plates.

As this gelatin mixture is almost hot when being mixed and flowed onto the plates, all graduates, flasks, and beakers should be heat-proofed glass (Figure 2).

You can build your own

To reduce the equipment investment, a filtering apparatus can be readily constructed which will serve every purpose. Also needed are the bottle (Figure 6) with a tight-fitting cork which has two holes, one for the funnel and the other for a straight or a bent glass tube, the funnel and tube both fitting air tight; a Chapman filter pump, which is attached to the water faucet and connects to the glass tube; a small porcelain filter plate (Figure 4), on which rests the chamois skin or cotton used for filtering.

In replies to several of our correspondents, reference was made to the English firm, Hunter-Penrose, Limited, London, from which collotype equipment and supplies could be obtained. Since then we have been reliably informed that this firm has discontinued these materials, due to the very limited demand and, while it would make every endeavor to fill an order, there would be considerable delay in delivery. This means those who contemplate using this process will have to construct or improvise their own equipment for the most part.

(To be continued in our January issue)

Typographic Scoreboard

December, 1932

Subject: THE SATURDAY EVENING POST

86 Full-Page Advertisements, Issues of

November 12, 19, and 26

Type Faces Employed

CASLON (T*)	26	Ads set in light-face.....	49
Old Style, 20; Bold, 6		Ads set in bold-face.....	32
GARAMOND (T)	20	Ads set in medium-face.....	4
Regular, 12; Bold, 8			
BODONE	12		
Regular (M**), 9; Bold (M), 2;			
Book (T), 1			
FUTURA (M)	5		
Regular, 2; Bold, 2; Light, 1			
BOOKMAN (T)	3		
CENTURY EXPANDED (T)	3		
SCOTCH ROMAN (T)	3		
BASKERVILLE (T)	2		
CENTURY OLD STYLE (T)	2		
FRANKLIN GOTHIC (M)	2		
GRANJON (T)	2		
KENNERLEY (T)	2		
GOUDY BOLD (T)	1		
KABEL LIGHT (M)	1		
NICOLAS COCHIN (M)	1		

*T—traditional; **M—modernistic

Ads set in traditional faces..... 65
Ads set in modernistic faces..... 20

One advertisement is not included in the above-given classification for the reason that it is hand lettered (style conventional). And affecting the score as affects choice of types of the two classifications is the fact that the display of nineteen of the advertisements credited above to traditional types appeared in faces of modernistic character. Upon the other hand only one of the advertisements credited to the modernistic faces had display in a style considered traditional.

Weight of Type

Conventional	66
Moderately modernistic	16
Pronouncedly modernistic	4

Style of Layout

Conventional	66
Moderately modernistic	16
Pronouncedly modernistic	4

Illustrations

Conventional	67
Moderately modernistic	15
Pronouncedly modernistic	3
(No illustration was used in one of the advertisements.)	

General Effect (all-inclusive)

Conventional	47
Moderately modernistic	32
Pronouncedly modernistic	7

Ten or more years ago, long before he got the idea for this feature, and in order that he would know to what extent the different type faces were favored, Scorekeeper checked one issue of three national magazines. Slightly more than 400 advertisements were analyzed and some 135, or closely thereabout, featured the use of Caslon. Indicative of the change which took place following that pioneer check-up is the fact that this is the first time since Typographic Scoreboard was given its start three years ago that Caslon has been in first place, even in that conservative medium, *The Saturday Evening Post*.

A real typewriter...only
\$29.50
NOW...
we can afford one!

The ROYAL SIGNET

Oh man...
WHAT GRAVY!

HEINZ
TOMATO KETCHUP

The issues of the *Post* considered here again contained several outstanding spreads, although page advertisements were below average in so far as physical features here contemplated are concerned. While space does not permit reproduction of spreads, the Scorekeeper shows what he considers the best of modern (at left) and conventional advertisements in the issues examined. The specimens are considered for layout and typography. Copy has no bearing on the choice

THESE PRINTERS CASHED IN ON POST-ELECTION STUNT

THE PRINTERS OF AMERICA were wide awake to the opportunity of encouraging new business right after the election, judging by the number of mailing pieces that have reached THE INLAND PRINTER along that line. Some of them are reproduced to show the variations of the idea which met with popularity in many parts of the country.

At the right are shown the front and open fold of a smart folder produced by Oxford-Print, Boston, in blue and black. Directly below is a spread of a French-folded piece sent out by D. F. Keller and Company, Chicago. The American eagle spreads his wings proudly across the front of the piece in gold ink.

The bottom of this page shows the front and first spread of the broadside issued by Farwest Lithographing and Printing Company, Seattle, replete with red and black inks. The inside spread was a powerful poster-effect appeal for increased sales effort.

These are but samples of the way the printers are leading the way to better business thinking and increased effort for commercial improvement. No doubt hundreds of similar ideas were sold to customers of printers. It should prove equally effective in selling printed matter to help salesmen sell more. The same idea could well be applied to special mailing pieces for the new year.

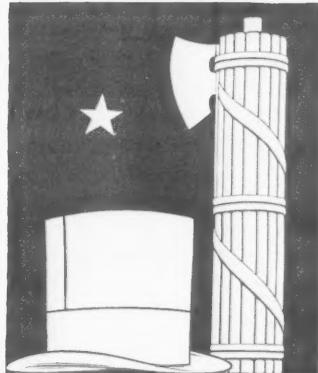
the last excuse is gone! ★ ★ ★

He's elected - and now what?
Let's get in with him, take a fresh grip and push.
Those with the steadfast purpose to make their business pay, will now look to advertising.
Advertising, a positive force, always adequate to the situation, will take on a new and better tone.
It will be assertive, confident, aggressive, forceful - without apology or alibi.
Direct-mail will be pressed into service first - not only because of its proven effectiveness, but because it is immediately available.
We have confidence. We have faith. Everything is ahead of us - let's move forward, the last excuse for delay is gone. The new day is here.

D F KELLER & COMPANY
DESIGNERS - PRINTERS
711 SHERMAN STREET
PHOENIX, ARIZONA
CHICAGO, ILLINOIS

W. F. Keller

ELECTION



ELECTION IS OVER

GOOD OLD UNCLE SAM is still alive with one hundred and twenty million people to provide for. . . . Food, clothing, housing, automobiles, machines, hardware, tools, utensils - articles of every kind and nature, are still in demand - and will continue to be. . . . Do you manufacture, distribute, retail? . . . Cater to the sporting, recreational or cultural needs of people? . . . Or is your business a specialized or technical one? . . . Well the Presidency is settled for four, long years - what are you going to do - go forward or go into eclipse? . . . Here's a suggestion: . . . Determine that the next four years are going to be your best. Then send for an Oxford representative and tell him to show you how Oxford planned printing can help bring this about. . . . We believe you will be pleasantly surprised from what follows. Because Oxford planned printing has a way of accomplishing results. . . . Where shall we send a representative? . . .

OXFORD - PRINT

The
People
Have

Spoken

... the Election is over . . .

let's go to Work!



THE PROOFROOM

By EDWARD N. TEALL



Questions as to proofroom problems and practices are welcomed and will be answered in this department. Personal reply is made when a stamped self-addressed envelope accompanies the inquiry

How High Is Up and How Fast Is a Reader to Check Proof?

We print a four-page, seven-column daily paper, set eight on ten, with a couple of columns of ten on twelve, and occasionally a half-column of six-point. The paper runs about 40 per cent advertising. We have but one proofreader, who, with one assistant to hold copy and carry proofs, is expected to read all the straight matter and all the advertising between one o'clock and three-thirty, which is final press time. Occasionally she gets a couple of galleyes out of the way in the forenoon, but not often. In other words, our proofreader is supposed to handle the output of three linotypes (sometimes four) and of three ad men on the floor (the machine work on ads having been disposed of in the forenoon).

Our one proofreader is an elderly lady with snow-white hair, who steps as spry as a girl, and reads proof without glasses. I feel she is a credit to the profession, and it is a pleasure to work with her on account of her pleasant disposition and even temperament.

However, errors will slip through occasionally, and I have always felt that they are to be expected under the circumstances. Would you venture an opinion on this subject?—*Kansas*.

Not a studied opinion, for I haven't the time to experiment. But it seems to me this proofreader is being permitted to do too much. What is fast reading for one person is slow reading for another; the advantage of speed stops when errors begin to creep into the work. No one should be required or permitted to read faster than he can read with accuracy; it simply is not profitable.

Common Use in Speech Grants Sanction to Printed Word

It is part of my duties to touch up the copy before it goes to the printer. Recently I came upon this expression: "They tacked an extra 1 per cent onto the total." But I do not think "onto" is good English, so I changed this to "They added 1 per cent to the total." Was this good editing?—*Maine*.

I do not think so. Of course, every question of good or bad editing is relative; it depends upon the nature of the publication, the kind of reader it will go to, and other such considerations. Taking the sentence as submitted, and aside

from all such considerations, it appears that a strong, clear, colloquial form of expression was turned into a namby-pamby, characterless, feeble remark—which may actually, furthermore, have been not quite so accurate a presentation of the thought as the original. Why is not "onto" acceptable in print? Prim writers reject it, but why? Seriously, I wish some of our readers would undertake to tell us why "onto" is not as good a word as "into." What is the essential difference? I, for one, can't see any. It is true that I do not often write "onto," but that is just because I was educated against it, not because I honestly think this compound objectionable.

A Proofreader's Prayer

By D. CROMETT CLARK

Galley by galley the proof sheets come,
Smelly and smeary of printers' ink;
While far below the presses hum,
And, nearer, the linotypes go a-clink.

Letter by letter, and line by line,
I read the proofs in my cell so small;
If true or false, if cheer or whine,
Lord! keep me alert for errors all.

Help me to catch the misspelled word,
The comma or dash where other should be;
Espy the statement that is absurd,
And when to query or leave it free.

Show me the libel that's cunningly hid,
The thing that's written of blunder or hate—
That I may any such words forbid,
Or question the editor ere too late.

Lord! help me when dialect stories come
With phrases strange and spellings queer,
When penmanship is bothersome,
Or misused words make thought unclear.

Lord! grant me patience and fortitude
To meet the problems that irk the soul,
The muddled language and copy crude.
Lord! steady me, strengthen me, keep me
whole!

Life in a Printing Plant Has Its Little Adventures, It Seems

I am a bindery girl in a small printshop, and have been working here for about three years. About seven months ago I found the customer's name misspelled on a job, thus saving a customer—but we lost the proofreader. Two weeks later our superintendent asked me if I would like to proofread. I said I would, and certainly am glad I did, because I like it very much. Quite often I give final okay on small jobs. I would like to improve my English and spelling. Could you give me any advice? My employer gives me *THE INLAND PRINTER* each month. It is very helpful to me, and also to our other proofreader.—*Illinois*.

That's the kind of a boss to have! He appreciates good service, and is willing to help his employes keep in touch with what goes on in the world of printing. A couple of good language books in the proofroom will help, of course; but the best way to gain strength will probably be to study the work as you go along, using the dictionary freely. During the day, make a list of the interesting points and work them out in your free time.

So-called "Solemn Form" Full of Pitfalls for the Unwary

In a recent issue of one of our publications we were called upon to print a small contributed article in which appeared the following sentence: "His daughters sheweth their legs to strangers." We would like to know whether it is correct to use the singular verb with the plural subject as it appears in that sentence. The author is using the Bible form of expression throughout. Does the word "sheweth" have a plural, and if so, what is it?—*Texas*.

The author may have thought he was writing "the Bible form," but he was a long way off. It's funny, the mess some folks can make of that really simple so-called "solemn form." "Showeth" is singular, third person—and the plural is "show." When people try to write "like the Bible" they usually fall far short of a good performance. They produce monstrosities like "thou hath," "he hast," "they spoketh." How do they do it?

Can't Get Away With Murder or Fool the Proofreaders

In the September issue you disapprove use of apostrophe in "two weeks' vacation." Do you also include "one week's vacation"? You would use "one minute's time" with the apostrophe, necessarily; and yet, according to your article, "five minutes' time" would be wrong. Yet in the article "Watchful Waiting" you use the apostrophe in "eleven dollars' worth." If the youth "did not have a minute's time to spare," he could not have an hour's time, a week's time, or two weeks' time.—*New York*.

The logic is sturdy. If you say "one week's time," you could not reasonably object to "two weeks' time." Changing from singular to plural certainly does not affect the rightness or wrongness of indicating possession. Personally, I do not think I would be apt to use either expression more than possibly once in a year's writing. As I recall it, I gave the prunes-and-prismy reply that "a two-week vacation" would be better. I still do not believe anybody writes "a two weeks' vacation" with any idea of possessiveness in "weeks." It seems to me just one more example of the way oral and written forms of expression differ. Every kick is a compliment, because it shows we are at least good enough to be worth watching, critically.

Shall We Iotize the Adjective in "New York"? It's a Question

After reading your quotations of Vizetelly and Chapman on pronunciation: The name of the city was originally "New York," distinguished by an initial emphasis from either the city, the county, or the dukedom. But then the same process that makes "Gloster," "Woster," "Edinbro," "Senoks," "Ruvn" (for "Rutherford"), and so forth—the choice of ease—has made it for many persons a single syllable, "Nyok," or by some "Newyork." There is little "new" left in it, and it doesn't make sense to ask for its iotization. A certain new found land was named that, but the separation of the words could not last beyond the meaning of the name. The spelling remains, but the name of this isle is "Nufnlnd." Not quite as far with West New York, but they are signed true compounds by catching one primary accent. Is not this significant?—*California*.

With much complication, this seems to state the fact that we Yanks (or us Yanks, as many of us would say, in our free and easy way) find it easier to say "noo" than "nyu," and doom ourselves to loss of the joys of delicate iotization.

When the Proofreader and Boss Agree, It Will Be Millennium

I get a great deal of enjoyment out of the Proofroom department, for so often questions come up that I can appreciate personally and thoroughly. I can see, too, that human nature is pretty much the same everywhere, and there



Hell-Box Harry Says—

By Harold M. Bone

On tabular work, when a compositor makes a mess of *boxing his heads*, the boss feels like *boxing his ears*. When an account is *slow pay*, you sometimes have to talk *fast* in order to get your money promptly. Both a golfer and a pressman need the *correct form* in order to get started off in the proper way. No matter how long you keep type *standing*, it never gets calloused on its *feet*, nor round-shouldered. While you might call some go-getting type salesmen pretty *bold*, you often refer to their product as *extra bold*. The fact that printers love the *smell* of printers' ink proves that the business is a game of dollars and *scents*.

*Of all the letters in a case,
The ones which please the boss
Are "O K" on a balance sheet
Which means, "This month—no
loss."*

is the always existing contention between the opinions of a proofreader and those for whom he works. I suppose it is all the more so where the proofreader has been at the work a long time and gets set in his ideas.

Has there been any change in rules regarding quotation marks? I have noticed that so many people use the single quotes instead of the double. As long as I know of no rule to the contrary, I stick to the old form of double quotes, except, of course, in case of a quotation inside of another one.

Is the comma necessary after the name of both the city and the state, in general reading—that is, "Thistown, Indiana, is my address"? I have noticed that quite often it is omitted after the name of the state.—*Indiana*.

As to use of quote marks, there is no change of rules, but there is in practice a growing tendency to employ the single quotes first, and the double quotes inside. That is copied from English usage. It is not a question of right and wrong, but one of judgment and taste. Having adopted either system, stick to it consistently. I myself much prefer the good old American way, but that's only because I was brought up on it.

The comma is needed after the name of the state, when set all in one line and not in display style, to balance the one used after the name of the city. The two, working together, set off the state name cleanly from the rest of the line.

Titles That Lack Quote Marks Are Likely to Be Ambiguous

Do you use quote marks on titles of books and plays? To me they seem superfluous. Capitalization sets them off sufficiently, to my way of thinking.—*New Hampshire*.

Quoting such titles is sometimes perhaps superfluous, but quite often it is necessary, to prevent ambiguity; and as uniformity in style is a merit, the best usage is to set the titles off, distinctly, by some such device as quoting or italicizing. In an article in *The Saturday Evening Post* in which book titles are in italics, the short-story titles are not set off in any way. Consider this sentence: "Thackeray tried to imitate the classical mystery writers of that time in his shorter stories, such as *Catherine and Barry Lyndon*." What is to show the reader whether this is one story ("Catherine and Barry Lyndon") or separate stories ("Catherine" and "Barry Lyndon")? My custom is to quote titles of books, plays, poems, and musical compositions. When italics were more in use, I italicized names of characters in plays, but—for some unknown reason—not those in books. I have been in the habit of neither italicizing nor quoting the names of ships. My favorite rule is, Whenever there is any real danger of ambiguity, all rules go by the board and anything that will clearly and surely fix the meaning is in order.

When any Simple Word "Sticks" You, Go to the Dictionary

Which is the correct word to use in the following sentence in advertising matter: "Gloss is not effected when it is washed with soap and water"? I am puzzled.—*Pennsylvania*.

The word should be "affected." The difference between "affect" and "effect" is clearly presented in the definitions as given in any good dictionary. To effect a gloss would be to cause it, to bring it into being. To affect one would be to do something to it after it has come into existence; to influence in some way its degree of glossiness.

Compounding Often Is Subject to Special Considerations

I am making a hosiery label, "guaranteed to be perfect, full-fashioned," etc. Is the hyphen all right in "full-fashioned"?—*New York*.

The hyphen is correct. In a job like this it would be well to take into consideration the special bearing of the case in relation to the style preferred by the union in its own work.

There Is No Need for Asterisks at Start of Short Quotations

I had this on a proof: "Mr. Hoover said: *** there would have been no hope of victory because of the panic through fear and destruction of our confidence that the very disclosure would have brought." The quote was set as a separate paragraph, set solid and indented, without quote marks, in newspaper editorial-page style. I said it would be better to omit the stars and start with "There would," capitalizing as for a new sentence; but the editor said as he had started the quotation in the middle of the sentence, the stars were needed. What do you think of it?—Wisconsin.

Well you know what I think of it. I think the editor was exaggeratedly highbrow. It would have been perfectly permissible to omit the stars and begin the sentence exactly as if there had been nothing preceding the quoted words in the original. Also, it would have made a much better looking line of type. If the omitted words had been *inside* the quoted matter, the stars would have been needed. A newspaper editorial certainly does not call for the fine-drawn niceties of a doctoral thesis.

Close Sentence With a Roman Major Point, Even After Italic

A few of us have often discussed the following question, and would like your opinion on it. A sentence set wholly in roman has its stop (question mark or exclamation mark) set in roman. A sentence wholly in italic has it in italic. But suppose we have an italic phrase at the end of a sentence in roman; how then shall we set the final point?—English Reader.

A sample sentence: "Do you know what is meant by the term *bill of lading*?" Here the mark of interrogation may well be set in roman. The argument for the italic question mark would be based on "good looks" alone, and I do not think the adjacency of the two types is objectionable at all. But this is utterly unconventional. Common usage favors italic, in all probability, although I favor the roman point.

Just a Little o' This and a Bit o' That as We Go on Our Way

Clipped from a newspaper sport page: "More than one minor club-owner . . ." As it stands, it makes the club owner minor; but actually the idea is, "More than one owner of a minor club." If there was to be a hyphen at all, it should have been used this way: "More than one minor-club owner."

Also from a column of sport news: "On running back-kicks, the Stagg men were decidedly superior." But what is a

back-kick? This hyphen probably was nothing but a compositor's accident.

"Buy British" is the slogan in newspaper ads and on posters in England. It is an interesting example of what can be done with words in our language. It might be explained as a short way of saying "Buy British goods," but I do not believe that is the real philosophy of the expression. "British," I maintain, is here used as an adverb. It is equivalent to "Buy Britishly." What it actually means is, "Buy like (or, in the manner of) a loyal Briton."

Misusing the Word "Olympiad" Is Disliked by This Reader

The newsmen's treatment of the two words, "Olympics" and "Olympiad" (in the October Proofroom), has rasped me during at least five Olympics covering four Olympiads. And in the same headline length!—Mississippi.

Yes, there isn't even that good old headline alibi for use of "Olympiad" to name the quadrennial contests rather than (properly) the period from one meet to the next. But the usage is becoming ever more widely and firmly established by newspaper influence.

Clever Folder Wins Prompt Checks for Subscriptions

By G. H. DANZBERGER

"Less than the cost of a phone call," "at the price of a few cigarettes"—just how many people realize the small cost of a subscription to their local newspaper? Comparisons may be odious, but in this instance they offer a suggestion not easily overlooked, especially when a printed reminder accompanies the subscription bill of the local newspaper.

The Hartsdale (N. Y.) *Herald* has used this plan for some time, and it has worked remarkably well as a means of securing quick response and checks! It uses a small folder to do the work.

On the front cover of the folder is the phrase: Less Than a Phone Call. On the inside is printed this copy:

In fact, you couldn't get all the vital news and information the Hartsdale *Herald* contains, for the price of several telephone calls. Hartsdale's newspaper brings unbiased news of importance to you concerning your government, your community, and also your friends. And no other publication, daily or otherwise, renders the same service at so low a cost. Read the *Herald* every week and be well informed.



Courtesy of
Riegel Paper Company

REPEAT ORDERS ARE NOT FOUND IN THE ALLEY!

SPECIMEN REVIEW

By J. L. FRAZIER



Printed work submitted for review in this section must be mailed flat, not rolled or folded, and all packages of specimens should be plainly marked "For Criticism." Replies cannot be made by mail

FRANK SMITH, New York City.—The "Report in Current Conditions" of the General Foods Corporation is very attractive and reflects considerable credit upon your ability and taste in layout and typography for designing, and upon Dan Moscow for actual printing.

PETER W. SHOOKNER, Bronx, New York.—There is merit in the layout of the letterhead for the Raymond Agency, for it gives the item character first and then attention value. However, the lines of larger type are spaced too closely and spacing between words of the two smaller lines is too wide.

NEELY PRINTING COMPANY, of Chicago.—Booklets for the J. P. Smith Shoe Company and Allied Paper Mills are smart and modern and are remarkably well printed besides. The shaped die-cutting at the bottom of the folder-over on the center spread of the former, permitting one large illustration to show when the sheet is opened out as well as folded up, is a stunt we feel sure will command interest, hence add to the returns.

UNITED STATES ADVERTISING CORPORATION, Toledo, Ohio.—Smashing effects are achieved in the Willys-Overland folders by the effective flat-color masses, this without handicap to the essentials, illustrations and text. Aside from that attention value is introduced by format, relatively large sizes of illustrations, carefully chosen colors, and format generally. It is a real service you are giving to this important client.

FOSTER M. KIENHOLZ, Minneapolis, Minnesota.—Ray Lueneburg did a good job in handling the invitation for the private lecture at Mills Academy. It is chaste and dignified, and also attractive, as befits the subject and the occasion, and yet through a judicious choice of colors of ink and the paper stock it is impressive. There are more ways of achieving attention value than through the use of big, bold type faces.

THE MARCHBANKS PRESS, New York City.—Thank you for the fine copy of the brochure menu-program produced for the "Fifty Years of Edison Service" dinner of the New York Edison Company. It has the Marchbanks earmarks in character and quality, which means nothing more nor less than that it is the *ne plus ultra* of conservative, dignified, and beautiful typography and of finest

The Inspiration Sought May Be Right Here!

Don't blindly copy, but if you're seeking ideas for your Christmas greeting the odds are that one of the cards and folders reproduced on the pages following will start you on the road to exactly what you want, both as to form and substance. They are among hundreds received last season and to each one who so remembered THE INLAND PRINTER the editor expresses his sincerest thanks and best wishes for a Merry Christmas and a Happy New Year. And in order that next year your greeting—for reason of its novelty or excellence—may be one of those shown,

**Send The Inland Printer
Your Christmas Greeting**

presswork set off with paper which, as paper should, contributes its share to the excellence of the complete ensemble.

FERDINAND VOILAND, of Topeka, Kansas.—Your October blotter is attractive and interesting. It is interesting not only because of its layout and typography but because of the fact that it announces your absence from the city and urges customers not to forget you while away but to call in your "co-worker" O. M. Anderson. Since the blotter brought in three orders, one from one customer who had been away from the reservation for over half a year, maybe you will feel like taking another trip, perhaps joining the reviewer in Florida this winter, if he is able to get there.

ELLIS T. GASH COMPANY, of Chicago.—"Smart" is the word descriptive of the brochure "100 Years" created for your client, the Hollingsworth & Whitney Company of Boston. It is not only a sampler of paper of merit any printer will find useful but an exemplar of design in relation to typography from which inspiration for finer work is automatic. Suggestive designs for the office forms are striking, unusually and genuinely modern (which means sane) and should accomplish much in improving of standards. The portfolio "Practical Mimeographing" is equally effective. Good work, Gash!

CHARLES G. MALLON, of Pittsburgh.—We can truthfully state that very few hotel printing plants can turn out such smart and characterful work as you are doing at Hotel William Penn. We particularly admire the Chatterbox menus and regret that a reproduction is impossible because, first, three colors are used and we have but two here, and, second, that the colors would not photograph well for reproduction by halftone in monochrome. We would surely like to show other readers just how stylish the forms really are and may, provided our request for proofs of the forms separately is answered.

THE OSHIVER STUDIO PRESS, of Philadelphia.—"The Critic," by Theodore Roosevelt, is an exquisite folder. The title on the front looks chaste and dignified, through selection of type and decorative features and the colors used (black, orange, and silver), and impressive in consequence of the colors and the large size of the lettered main heading. The reproduction of

During the Depression Of necessity we economize in every way ... But

Pra-a-aise the Lord!!

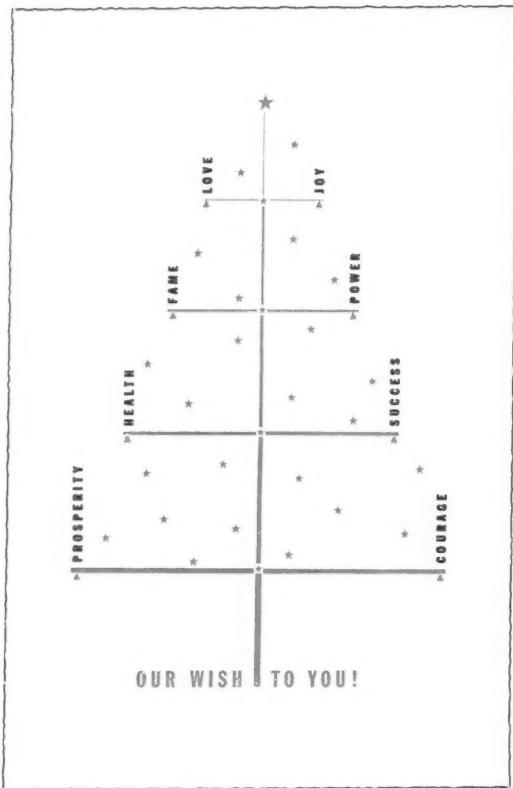
We do not have to
economize in our wishes
for YOU to have

A MERRY CHRISTMAS

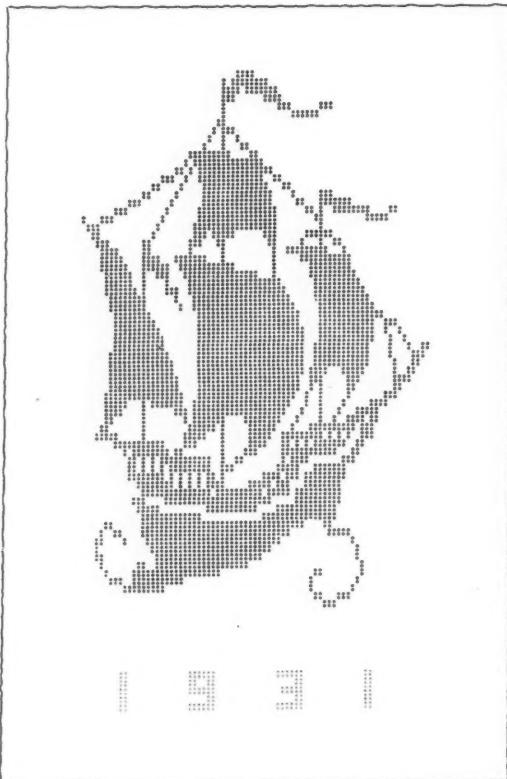
The SUTHERLANDS

OAKWOOD AVENUE
This greeting is sent to you by
The Whole Dinged Family
M POP
DOLCE
SUGAR
DOT
TURKEY

A quarter page of a newspaper classified section is the stock used in this modern Christmas greeting from the Sutherland Press, White Plains, New York. Red ink gives the message considerable visibility



The Bertram Studios of Chicago combined type and rules in black and green inks to create this decidedly modern Christmas-tree picture



Robert C. Paul of the Hamilton Press, New York City, set his holiday greeting design on the monotype, and used only the double asterisks

the pencil portrait of the great former president, printed in a blind-stamped panel on a separate piece of stock of a heavier weight is in thorough keeping with the handling of this splendid keepsake, for it is that. Certainly we want to see more of your craftsman-ship from time to time.

JOHNSTON PRINTING AND ADVERTISING COMPANY, Dallas, Texas.—Except for the fact that display on page one should have been larger, and hence much more impressive—and it could be without detracting from its beauty and dignity—the "National Coverage" folder for The Steel Highway Sign Company is excellent. Typography on page two is readable, attractive, and impressive (what more could be asked?) and the tipped-on sheet showing an illustration of one of the signs in colors against an aluminum ground shows the item off to fine advantage. Presswork, as is customary with you, is remarkably good.

EINO E. WIGREN, Chicago.—Considering the excellence and distinctive character of your efforts on business cards we are not surprised they sell readily. Compared with the general run of cards, which can be produced no more cheaply, they are like gold alongside gold plate. We have seldom seen the lowly invoice, usually considered of no consequence, given such distinction as you have given the one for J. Taylor Wallace Company. Going to customers of a concern the invoice, despite the general estimate of it, is important; as it may suggest a prosperous, responsible firm, and may even function in an advertising capacity. Why not?

A. N. BULLOCK, Sacramento, California.—While we consider that you did very well indeed with the halftone on the blotter stock still it is attempting far too much, as the lack of contrast between solids and highlights demonstrates, as well as the loss of detail. It all suggests a rather inferior grade of presswork to the average person who doesn't understand. Layout is effective despite the small space you had to work with. In fact the only suggestion we have to offer for

improvement of the typography on it is that the lines are rather too closely spaced, and there is enough room for opening them out, also the orange in which the bands of rule are printed is somewhat too dull.

GEORGE T. MCPHAIL, of Salt Lake City.—We cannot say anything favorable about the Service Garage card. Broken up into so many groups, hence units of eye appeal, the attention is so scattered as to all but prohibit concentration. With the type and lettering jammed and squeezed few would read the copy with the fault of layout corrected. Balance is bad, too, the form as a design being decidedly bottom heavy. In short, the card gives the impression of having been done by one who had decided that basic principles, as established by majority taste through all time, were at fault, and who accordingly had set out to see how far he could go toward getting everybody in step with him.

W. C. GREENOUGH, of Albany, New York.—Proportion, essential to good design, is one of the things violated by the typography of the corner imprint "Announcing a New Idea in Paper." The type is entirely too small in relation to the envelope; indeed it would not be considered as large even for a conventional correspondence-size envelope and this one, on which it seems lost, is almost 9 inches one way and 12 the other. There is nothing out of the ordinary about the set-up either, being a very plain and simple arrangement of a popular cursive. The very nature of the copy suggested the need and suitability of a treatment having punch both as to size and handling.

ARCHIE J. LITTLE, Seattle, Washington.—We more than suspected that once you got your trade plant going you would be sending us some snappy correspondence and office forms, and here they are. The letterhead certainly packs a wallop and though the line "typographer," hand lettered in script—very widely letterspaced although connected—is bit revolutionary and mayhap disconcerting it has the merit of distinction. Taken as a whole we like the letterhead, more than some of



THE brokers have "broke" us
And watered stocks soothed us.
There's nothing much left but our speech.
And we've used that for wailings.
About all of our ailings.
Till our tonsils are ready to screech.



AWAY with depressions
And gloomy processions
Of burdens and worries and woes:
There's not much enjoyment
In lack of employment.
Nor sleeping in parks with the bores.



Here are the first two pages of the gayly poetical Christmas French folder designed by William T. Hay, Chicago commercial artist, for himself and his wife. (Look to the right!)

the other forms where the greater reduction of the line in question is hurtful to its clarity. One thing about the letterheads, invoices, proof, and other envelopes, labels, etc., is that they put you prominently on the map.

THE SHEFFIELD-FISHER COMPANY, Rochester, New York.—Remarkably impressive specimen of fine advertising for any printer. That's our characterization of your folder providing a pocket on page three for holding an example of your work. The design on the front is marked off in squares with red lines, and presents the type matter "When You Turn the Corner You Need More Selling Power" and the jagged line illustrating the point which are in black. It is remarkably impressive and stimulates keen interest as well. While we consider there is quite too much text on second page, set in the heavy Egyptian letter, the effect is quite smashing as a *picture*. We might add we rarely see such fine presswork as that done on the copy of *The Cine-Kodak News*, the item contained in the folder. We salute you—again!

HATHAWAY & BROTHERS, Philadelphia.—You are quite justified in the pride you feel over the production of the "Ace and Clover Heaters" folder. Colors are most pleasing and the piece is unusually well printed. Although space hardly permits it, we would like to see the two main lines at the top on the front larger and not so widely letterspaced so the effect would look stronger and better balance would be evident between such leading display and the cut. And the line "Clover 30" might be made a size smaller and the cut placed a bit lower to provide the necessary space. We would also prefer to see the line across the top of the inside spread set with closer spacing between the letters, which otherwise has the effect of weakening a line and thus creating a spotty picture. On the whole, however, the customer should have been entirely satisfied.

JOHN L. DOUGLASS COMPANY, Kansas City, Missouri.—Certainly your new letterhead design has decided eye appeal, that is with respect to commanding attention. We feel, however,

that all the advantages in impressiveness and interest of the color spots in the corners would be retained without any conflict with the type, which is to the disadvantage of the latter, if they were somewhat smaller or if, that being out of question, they were printed in even more delicate tints. A lack of harmony is evident among the three styles of type in the four lines though, in view of the manifest objective, we presume we shall have to overlook esthetics. The two lines in the small size of the Egyptian face are spaced too closely and their effect is a bit unpleasant due to the letterspacing of the words "direct mail," which, however, are emphasized by the expedient.

THE DOERTY PRINTERY, of Findlay, Ohio.—Three blotters submitted are interesting, also unusual in some respects, and indicate good and honest craftsmanship. "Here They Are, Take Your Pick," featuring the portraits of President Hoover and President-Elect Roosevelt, with a real wooden toothpick inserted through slits in the blotter between the halftone portraits, is particularly compelling. The text goes on to say "but when picking a good printer"—well, readers, just imagine the balance. "Typewriter Ribbons and Carbon Paper" is also impressive, and the same applies to the one for October which despite the crowding of the lines of italic between the head and signature presents an interesting, distinctive, and informal layout followed through with the use of a good style of type for this kind of work, namely the Goudy Old Style.

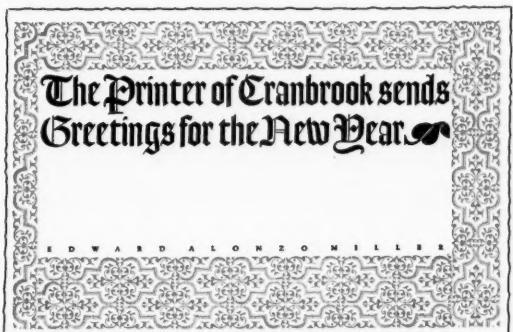
THE WILLIAMS PRESS, Hollywood, California.—We like the title page of the program folder "A Night in Mexico," although the lines of the title should be spaced about six points farther apart, and raised about half an inch in the interest of vertical balance. We can see no merit in having the type mass of the program proper on the inside spread with diagonal sides instead of vertical, first, because the amount of matter in one mass necessitated crowding the lines. Under the circumstances it would have seemed advisable to make two masses of the



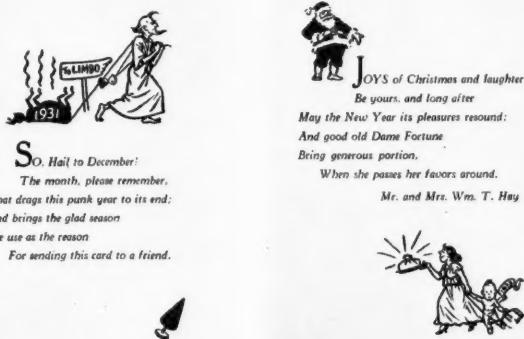
Bert D. Belyea of Chelsea, Massachusetts, made up his "greeter" out of type and rules and printed it gayly in brilliant green and red inks



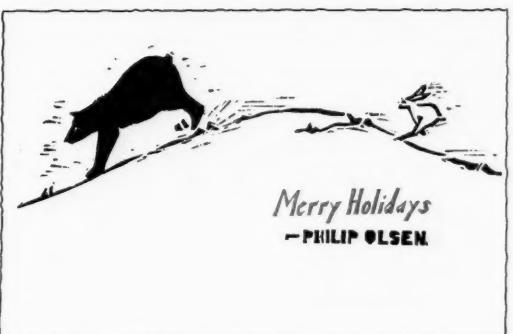
Simple and distinctive is the annual "hand of fellowship" held out to their friends by Oswald Cooper, noted type designer, and Mrs. Cooper



A combination of stock border in red lends a seasonal touch to the French-folder greeting of E. A. Miller, versatile Cranbrook typographer



These are the last two pages of the Hey piece, which was printed in blue, red, green, and brown inks, as the mood struck its producer. It was a great job for the pressman



Philip Olsen of Yakima, Washington, cut his Christmas card out of linoleum and printed it nicely in red and black on white card stock

type, one for each of the two inside pages, conventional style. We might add that there is too much open space between the characters of the play and the names of performers, filled out with hyphens spaced rather far apart. Thus the mass appears decidedly broken up, spotty and lacking in unity.

WALLACE & TIERNAN PRODUCTS, Belleville, New Jersey.—We most sincerely compliment you upon the comprehensive excellence of your newest Jean Berte Ink Specimen Book. There are not only a large quantity of specimen impressions of different colors in this book, which is of a size permitting the pressman or artist to carry it in his coat pocket, but the small hole drilled in the center of each square of color permits of critical matching of the colors. By inserting the sheet being matched between the leaves of the book the sample is seen completely encircled by the Jean Berte color, and the eye is in no way influenced by adjacent contrasting colors which may be upon the sample. Fabrikoid was selected for use on covers over the board backs because of its resistance to wear and discoloration; the substantial permanent binding rounds out a very useful tool for printers and artists they will most surely appreciate.

KNIGHT-COUNIHAN COMPANY, of San Francisco.—Your advertising piece run this month featuring, as heretofore for some time, the reprint of our "Typographic Scoreboard" is particularly good.



Gayly red and green on deckle-edged stock 9 $\frac{1}{2}$ by 13 is the Christmas wish of Cy Ward, Chicagoan. His Santas are in thorough keeping with the greeting

its points an all-around able and progressive concern, a quality that is worth real money.

F. ERNEST NACHBAUR, of San Diego, California.—The blotters of Frye & Smith continue interesting from the standpoint of copy as well as typography. Following a practice of printing thereon some gem which is certain to be read with interest, such as the "Don't Quit" poem on the latest one, and reducing advertising copy almost to the company's name, which, however, is amply large, insures the blotters being appreciated and kept, therefore working every day until a new one arrives. We also note that you change your type each time and thereby impress the customers and prospects with the point that decidedly different effects can be obtained through the use of different styles of type. It has the further merit of showing you have a considerable array of type. More than once the possession of a certain face has brought business to printers. "It may be true (that there may be too many type faces, good ones, of course) but I don't know."

LEFAVOR-LAUGHLIN PRESS, of Portland, Maine.—Except for a tendency in some to space lines too closely your specimens rank high. Only one piece in the lot strikes the reviewer as being at all bad and it, to be frank, seems quite bad. It is the Easternoil folder, on the title of which there are three lines each in a decidedly different type. The effect is worse because

Just the same: Merry Christmas

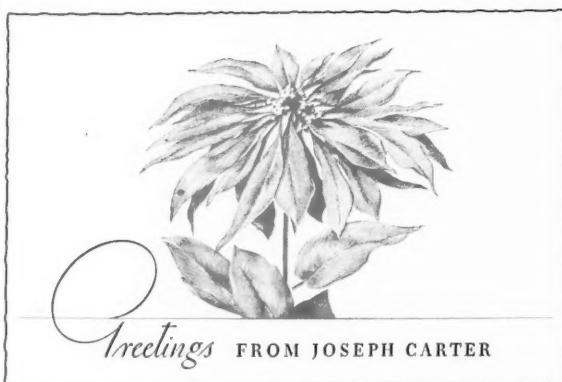
From the Nelsons

Winifred, Thacher, Lois and Winifred Junior
at 524 Worcester Street
Wellesley Hills



The Nelson family must have a carefree way about them, judging from this gay Yuletide remembrance received by their friends. Santa is shown thumbing a roseate nose at an attachment server who trails him by a good two feet lineal measure. The race of the epoch spreads itself 30 inches of good white stock. Both Santa and the Nelson family's heartfelt wish appear in red ink; the balance of this accordion-folded dispenser of pleasure is carried out quite effectively in black ink

A six-page folder, page size 9 by 12 inches, the front is utilized for the scoreboard just exactly as it appears in *THE INLAND PRINTER* with some pertinent copy at the right printed in black over a red band. Other pages are devoted effectively and we believe profitably to single-line specimens of the type faces you have and it is good to witness what a representative array of the specially good, up-to-date styles you have had the good judgment to obtain for your clients. It would indeed be difficult to imagine a customer whose taste, however unusual, discriminating, or even odd, you could not satisfy in all particulars. Presswork is excellent, so the item reflects in all



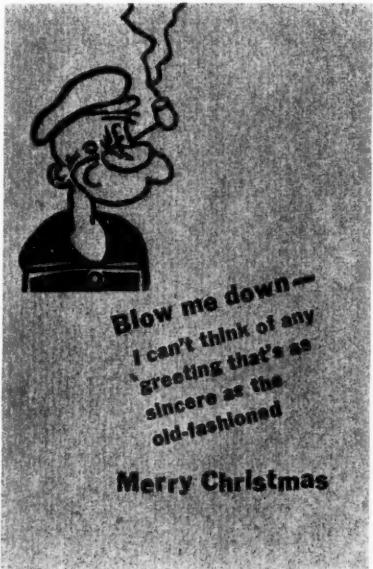
The poinsettia, traditionally the Christmas flower in most American homes, decorates the simple and dignified greeting of Joseph Carter, Chicago artist

the largest as well as the longest line is the last one, convicting the form of being bottom heavy on two counts. This line, too, is heavily underscored, although already the strongest unit of the page. It is evident that underscoring was resorted to to hold the widely letter-spaced line together instead of for the purpose of emphasis. As a matter of fact the page would be better if this line were not so long, hence wide letter-spacing with its attendant evil, the underscoring, amounts to extra time and effort expended for a loss.

ALBERT POKAT, of Roslindale, Massachusetts.—The first thing in regard to folder "What Will They Become" to strike us unfavorably



An Old-Fashioned
Christmas Wish in a
modernistic
manner



is the decidedly inferior presswork. Impression is weak, makeready incomplete, and inking far too light. The illustrations of two little tikes standing mouth to ear made a very striking page possible, but the pale printing and weak, characterless type display proved decided handicaps. We regret that with the light Kabel used for text and the regular and somewhat heavier for subheads you did not use the same style instead of Garamond Bold for the front display, also for the major display on the spreads. The Garamond is too weak in relation to the Kabel and of such markedly different form as to prove decidedly inharmonious. Certainly, too, the feature display on the two spreads should be full lines, the length of the measure. While it is satisfactory for body composition when properly leaded, the sans-serif style is essentially a display letter.

THE COTE PRESS, of Springfield, Massachusetts.—"What Silence Costs the Caterpillar" makes a snappy and interesting booklet that, thanks to the striking cover illustration featuring a huge foot shod with a hobnailed shoe

Ed Sterry of Chicago created the modern greeting in the upper left-hand corner. Roy Schmalholz of Indianapolis backed Popeye up with gray kraft. Ray Dreher of Boston made his tree of linoleum and pasted a gold star on it. A green cut and red borders were the choice of Duddy. Eino Wigren of Chicago has a preference for holly leaf and berry, while Faber Birren used colored pencils to scribble his phrase upon a newspaper page

in the act of squashing all that's mortal out of the insect named, will certainly direct the attention of recipients to the inside. Here one reads an interestingly worded story to the effect that if there was ever an underdog it is the lowly caterpillar and that he is such because while the goose goes "honk," and the sheep "baa," the caterpillar does not utter a sound. Then, inferentially at least, the caterpillar is compared with the business man who doesn't make a noise, that is, advertise, and in time gets stepped on the same as the caterpillar. The only thing about the piece we don't like is the yellow which, while just the trick when outlined in black for depicting the caterpillar on the cover, is too weak in tone value even for the Ultra Bodoni type used for the heads inside. At certain angles it is all but impossible to read these headings.

LINCOLN NATIONAL LIFE INSURANCE COMPANY, Fort Wayne, Indiana.—"The Home Office of the Lincoln National Life Insurance Company" is not only a pamphlet well done from the physical standpoint but, as you state, a new departure in things of the kind. Departure results from the fact that, contrary to usual custom, the work in each department is featured rather than the persons employed and the office furniture. Thus, for example, a page devoted to the Actuarial Department is featured by a large halftone illustration of an adding machine, photographed off-angle and skilfully cropped, with the title "Here many special calculations are made." Below this halftone, which is the width of the type page, a bit of text appears at the right of three small views in the department, each about one-tenth the size of the featured illustration. Here's an idea other readers might store away in the back of their heads or wherever it is they store information that promises to aid



We feel that the year 1931 should not pass without an expression of gratification over the cordial relations existing between us. We hope that your Christmas tide will be aglow with the shining embers of friendship and good cheer. May they kindle and still glow for you throughout the New Year of 1932

GEO. A. DUDDY PRINTING COMPANY
SAN FRANCISCO

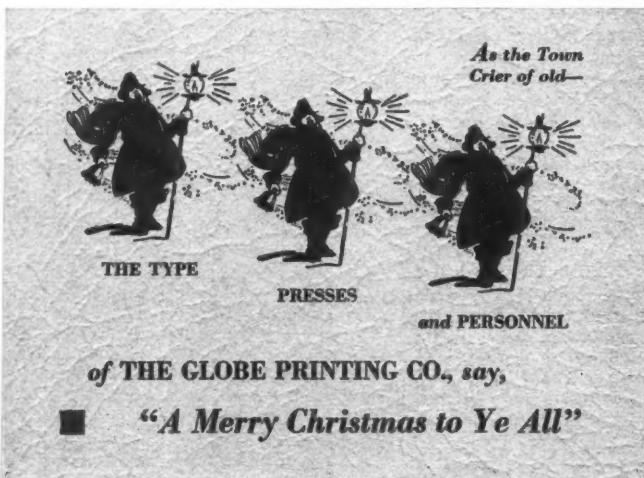


EINO E. WIGREN
1931

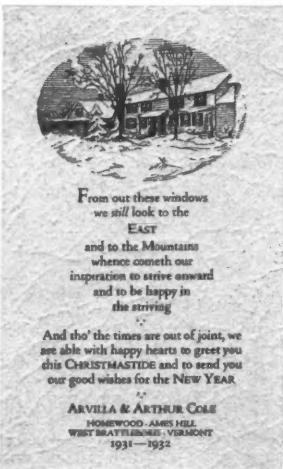


TYPOGRAPHIC ODDITIES

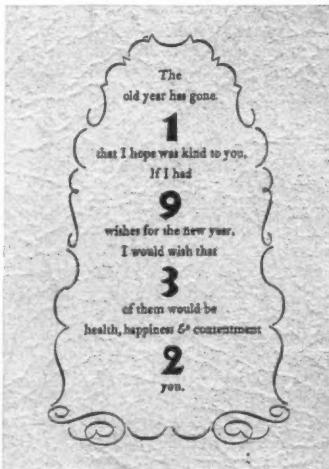
Discounting the greeting itself, the wish expressed, or the lingual form, we offer for your study and delight these specimens of typographically different Christmas cards. No two of them carry out the same arrangement, but each follows an individual and distinctive idea



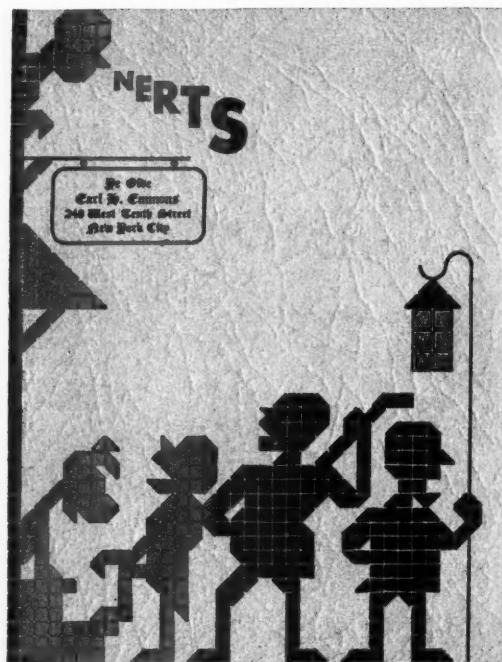
The pioneer advertiser, the town crier of old, makes three appearances in a medium blue (type black) on this greeting from Oshkosh. Inside, page three, there's an Edgar Guest poem



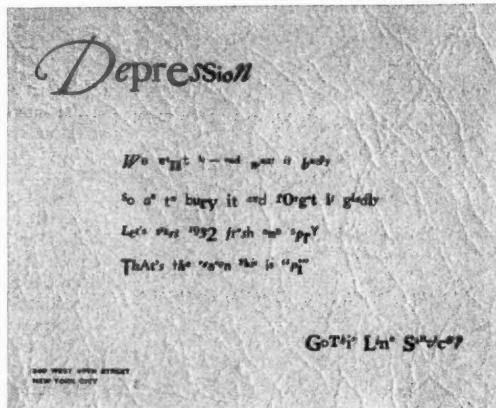
This message on the back of a penny postcard tells a sweet, simple story



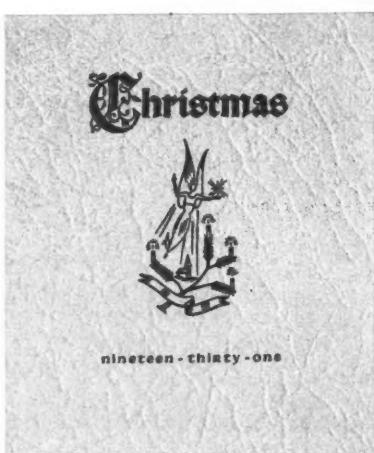
Adama de Phillips works in the year's numerals as part of his greeting quite cleverly



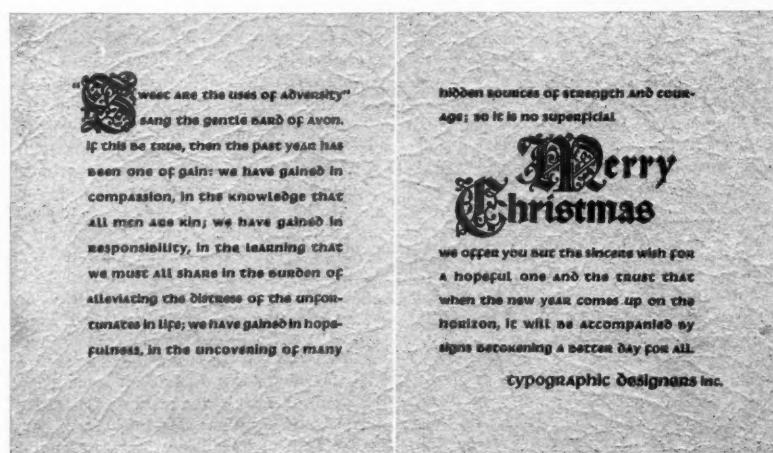
Making pictures with type is lots of fun, as any printer knows. This was produced in dark-blue ink on light-blue stock by Earl H. Emmons



Gothic Lino Service apparently cleaned out the hellbox to show its friends and clients that this is not the kind of printing they produce



This is the first page of Typographic Designers' card



The typography of this Yule message is in keeping with the thought expressed in it. It is decidedly unusual

them in the natural desire to circumvent the commonplace and sell more and better printing. It should prove helpful.

GAZETTE PRINTING COMPANY, of Montreal, Canada.—Typography on the regulation text pages of the booklet "The Form and Order of the Dedication of the Church of St. Andrew and St. Paul," with Bookman for body and Old English for display, is above reproach and the effect as printed in black and red on the attractive rough-textured paper quite decidedly agreeable. However, the lettering on the cover design and title page is not in keeping. We feel that it is not only a bit amateurish but that the spirit reflected is not that of the rest of the work which is in the right spirit. If the Old English type used for display on text pages were utilized for the lines on the cover and for the major lines of the title page, the rest to be set in the antique conforming with the text, the item would be altogether more satisfying and successful. The lettering on cover and title page lacks dignity and has too much of a commercial flavor to be altogether proper on an item of this kind. Printing has been well done, although by this artificial light it appears the red might well have been somewhat stronger.

HOWARD PAPER COMPANY, Urbana, Ohio.—Not only is your folder "Answering Every Business Call Behind the Call Letters" a characteristic and impressive item of design and printing but it is interesting because of the effective manner in which it sets forth the extensive use of paper by the radio industry. Obviously the recognition is a potent urge for attention in the offices of the broadcasters, where the impression created by the design and strong copy should send some orders your way. The idea denotes an alertness on your part which might well be adopted by printers in servicing their customers. The front design is built around a microphone, printed in black from a halftone, with the word "Howard" across the top just as the "mikes" of stations are customarily labeled. In circular lines of varying screen and tone rainbow effect the call letters of well known stations, printed in blue, appear around the cut of the "mike." While this color plate is full depth of the page there is an inch margin at the sides and it is broken for a space below the cut of the microphone to provide for the title of the piece (already given) which is in type printed black.

H. N. CORNEY, New Orleans.—We regret to say the circular "1932 Christmas Cards" is both unattractive and inappropriate. The extra-extended outline Cheltenham is ugly and, because of its pronouncedly odd shape, affords an unpleasant contrast even with the moderately extended Cheltenham Wide which you used for the text. We cannot imagine a greeting card or folder similarly treated, due to the conception as to what is good style even on the part of laymen, so why use the style on an announcement designed to sell them? Another fault with the piece—and it might apply to other items you produce, hence the mention—is the use of so many strong display units of near the same size. This practice cheapens typography, suggesting the typical fire-sale advertisement. Besides, it has a tendency to befuddle the reader just as half a dozen people talking at one time do. Confusion results in both instances. The red is too dark and by no means the bright and cheerful hue folks associate with Christmas. Red for Christmas printing should incline toward orange rather

(Uniform Domestic Straight Bill of Lading adopted by carriers in Official, Southern and Western Classification Territories, March 15, 1922)

UNIFORM STRAIGHT BILL OF LADING
(Prescribed by the Interstate Commerce Commission)

Original—Not Negotiable

RECEIVED, subject to the classifications and tariffs in effect on the date of the issue of this Bill of Lading, from

GEORGE R. KELLER
608 HOWARD STREET

The property described below, in apparent good order except as noted (contents and condition of contents of package unknown), marked, numbered and described as indicated below, will be sent from (the carrier will be held responsible for the safe delivery of the property in possession of the property under the contract) agrees to carry to and place of delivery at and destination, if on its own road or its own water line, otherwise to deliver to another carrier on the road to said destination. It is mutually agreed, as to each carrier of all or any of said property, over all or any portion of said route to destination, and as to each party of any time interested in all or any of said property, that every provision of this bill of lading, except as to the liability of the carrier, shall be binding on all such carriers and on all persons interested in the property, whether printed or written, herein contained, including the conditions on back hereto, and are hereby agreed to by the shipper and accepted for himself and his assigns.

At Detroit, Mich., December 25, 1931.

by *Health & Prosperity Railroad Co.* (Mail or street address of consignee—For purposes of notification only.)

Consigned to *J. T. Frazier*

Destination *Chicago* State of *Illinois* County of *Good Health* County of *Joy*

Route *Directest way*

Car Initial *M-2* Car No. *122531*

No. Packages	DESCRIPTION OF ARTICLES, SPECIAL MARKS, AND EXCEPTIONS	WEIGHT (Subject to Correction)	CLASS OR RATE	CHECK COLUMN	If this shipment is to be delivered to the consignee without recourse on the consignor, the consignor shall sign the following statement:	
					The carrier shall not make delivery of this shipment without payment of freight and all other lawful charges. (See section 7 of conditions.)	
<i>Loads of wishes for a Happy Christmas and a better year in 1932</i>					<small>(Signature of Consigner.)</small> <small>If charges are to be prepaid, write or stamp here, "To be Prepaid."</small> <i>Prepaid</i> <small>Received _____ to apply in prepayment of the charges on the property described herein.</small> <small>Agent or Cashier.</small> <small>Per _____</small> <small>(The signature here acknowledges only the amount prepaid.)</small> <small>Charges advanced:</small> <i>Per</i>	

*If the shipment crosses between two ports by a carrier by water, the law requires that the bill of lading shall state whether it is "per ton" or "per weight."

NOTE.—Where the rate is dependent on value, shippers are required to state specifically in writing the agreed or declared value of the property.

The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding

GEORGE R. KELLER, Shipper
1 Per *Seal*
Permanent post office address of shipper Detroit, Mich.

This railroad bill of lading was filled in with green ink to carry George Keller's Christmas wishes to a host of friends. While not widely used, this form proves itself a favorite with many business executives because of its "big business" look. Being far out of the ordinary run of Christmas greetings, it is much more effective

than have a blue cast, and the latter hue, remember, tends to dull a black used in connection. Reflecting its complement, blue, orange has a tendency to intensify black and give it a sheen that is attractive.

BLACKSHAW, SYKES & MORRIS, LIMITED, of Bolton, Lancashire, England.—We are happy to receive the two printings of your folder

which emphasizes the advantages of modern machinery to buyers of printing. The general effect is quite pleasant, though the decorative features are, in our judgment, given rather too much prominence and thus detract somewhat from the type. Text on pages two and three, where illustrations of monotype keyboard and caster respectively appear, is too small to read

The Wolfe Den
705 NORTH EMERSON AVENUE
Dealers in Friendship

No. 193132
INDIANAPOLIS, December 25, 1931

The Bank of Good Will, U. S. A.

WILL GIVE *One Merry Christmas* AND *366 Days of Happiness*

To J. L. Frazier
Editor Inland Printer
330 S. Wells St.,
Chicago, Ills.

Not Good Unless Counter-signed by *Karl C. Wolfe* PRESIDENT

The Wolfe Den
Cora J. Wolfe Sec'y-Treas.
Martha A. Wolfe VICE-PRES.

People are always glad to receive checks and this one from the Wolfe Den was no exception. It was printed in green on safety paper of the same color, numbered in red. It has that added tang of the unusual about it

with ease. Practically if not esthetically speaking better appearance would have resulted if limitations set up by the tint panel over which the type and cuts are printed had been obviated through elimination of the panel. Both the type and the cuts could have been larger with excellent advantage. The green-gray used for the panel is furthermore so little different from the more definite green of the border as to suggest the third run through the press was needless. Certainly, too, the color, the green-gray, is too faint for the cut of the building upon the title page; it is there scarcely visible. Presswork and general arrangement are excellent; even the tint-block scheme would be all right if the page were larger and it would not necessitate such small type for the text.

H. E. LESAN ADVERTISING AGENCY, of New York City.—We surely appreciate "The Romance of the Famous Opera Velvets" brochure prepared for your client, L. E. Stern, Incorporated. From the sparkling front design on the silvered paper that covers the board backs to the detail of type spacing it is smart and modern and, as such, excellent in every way. An idea other readers might adapt, although in the hands of the unskilled it may result disastrously, is that of printing the text upon the gray stock in gray ink, with headings in black and rules and other decorative details in red. As applied by you the treatment has the merit of decided unusualness with no appreciable loss of clearness in the body matter, the latter because the type is reasonably large, widely line spaced, and the gray is not too weak. The red appears just a bit too heavy in relation to the gray ink and what appears therein stands out through a definitely stronger tone value than we consider decorative features should. Of course there are not many of these spots in red and that helps the matter.

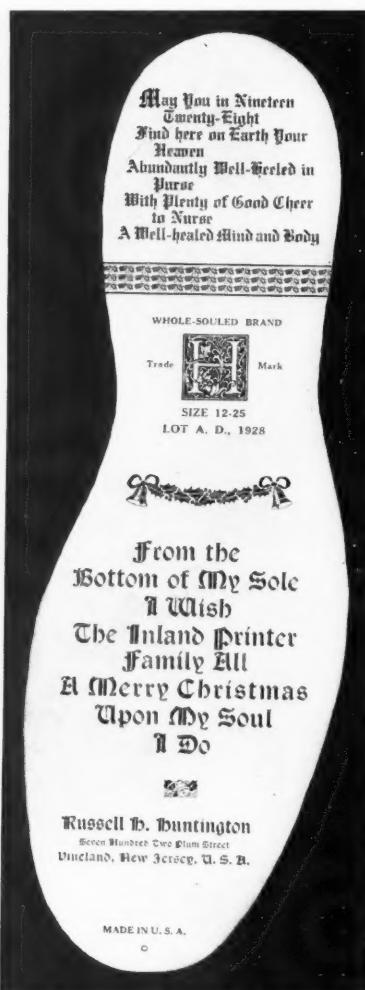
GEORGE M. SALOMAA, Hudson, New York.—It is seldom that we see typography where such unusual and impressive effects as are reflected in your work are attained through such simple means. An instance is the cover of *The Rehabilitator* for November, which we hope to reproduce later on. The labels for the Hudson Press are others, although the one where twelve-point rules running horizontally are used for background, except for the open panel where name and address are to be filled in, is rather the exception. The type appears too weak in relation to the color in which the rules appear. We also believe the *Rehabilitator* cover would be improved somewhat, while retaining its original and impressive qualities, if the bands in black at the side edges of the page were somewhat narrower. Due to their strength these bands draw attention from the type which is small in proportion. As a matter of fact the only feature about your work which we consider requires correction is line spacing. It tends to be too close, especially in all-cap composition. An instance is the cleverly designed business card of the Chatfield Cleaners, on which the two small lines between the words of the name are altogether too close. Go over your work and see if you do not now get the same impression even in some cases of lower-case composition. There is no type with a sufficient shoulder to permit setting all-cap composition solid. The best feature about your work is striking display and informal, distinctive layout.

C. H. WHITSEY, of Washington, D. C.—Of course we cannot now recall just what the Bliss almanac that we took a "good crack" at sev-

eral years ago was like. We do remember a lot of almanacs we have seen and since this one for 1933 appears considerably better than those we recall maybe it's a lot better than the other which you sent. Anyhow, the old-style antique face used for the body is clear and easy to read, something we can't say of all the almanacs we have had and estimated would

does not measure up to the standards of the pages of text; the extra-condensed Cheltenham Bold used for major display is unpleasing because of its shape. A size smaller of the regular Cheltenham would be as prominent a line and, being longer, would balance up better, for one of the factors in the unpleasing appearance of the cover is the shortness of the two big lines. By double printing some of the title "Bliss Native Herbs" on the halftone a much more prominent and, also, shapely mass would be achieved and some character added, and it would not necessitate more space. The reviewer wishes he had the time to experiment with this copy for your next year's book as he'd like to show you what could be done with it. For a very nominal charge, however, Howard N. King, of York, Pennsylvania (near you, by the way), would show you the possibilities of this cover copy in the space.

PHILIP A. SYERS, Hamilton, New Zealand.—As a result of distinctive layout several of the specimens are quite effective and all would be rated of good commercial grade. For the most part, also, you employ up-to-date types and that gives the work a fresh, modern look. The outstanding fault, we believe, is crowding of lines, it being particularly noticeable on the title page of the program for the Smoke Concert of the New Zealand Co-operative Dairy Company whereon the effect is aggravated because most of these lines are set altogether in capitals. Remember, the shoulder over normal lower-case characters—that is, those which do not have ascenders—provides a natural spacing not available in the case of capitals, which are full height. All-cap lines should be leaded farther apart than lower-case lines to show a similar spacing. The informal arrangement of the page is interesting and the effect would be particularly good if lines were not so crowded. You will find that the title page of the program folder for "The Arcadians" which is also interesting in layout is weakened for the same reason, crowding. We consider the title on the front of the *Times* booklet, "Tribute from the Advertisers," as quite too small in relation to size of the page and to the halftone of your building thereon. Furthermore, we believe the words "Tributes from Advertisers" would be better as the title on the cover than the name and address of the publication. The title page is poorly whited out, the spacing of the several groups of type giving an effect of equality—hence monotony. Decided improvement in the proportion and the balance would result if the three lines in red and the cut underneath were raised so as to reduce the white space above just about half. The text pages are hurt somewhat through the fact that the rules do not join closely. Some work, such as the can label for Rose Brand Honey for example, is injured by combining too widely divergent styles of type. Too many contrasts are worse than none at all because the variety and distinction created by change are overdone, thus making the change expected and nullifying the effect but creating a complex result. The combination of Engravers Roman and the light Kabel (sans serif) is particularly bad on the *Times* letterhead. We admire the layout and display of both the publication's business cards, especially the one with the tint panel. The gray-green tint is quite all right on this card but the color is too weak for the small press cut on the other. Although it is rather overdisplayed and might be confusing to some, one of the most interesting items is the quotation form.



This soleful card from Russell Huntington is a die-cut piece mounted by the editor to more fittingly show how it looked. It was appropriately printed in the colors suitable to the festive Christmas season

seem so hard to read. Presswork on the newsprint paper is even and clear, so there's point two in your favor. We would like to see the smaller heads set in type a little larger or stronger than the Cheltenham Bold, which stands out so very little more than the text, mainly because, in affording a note of contrast, the change would have the effect of enlivening the general tone and thus making the pages more interesting in appearance. Maybe you will get around to this next time; it will not add a cent to the cost. Personally we look upon ornaments as thrown around the lines "Bliss Native Herbs" (you do get a "line"!), where they appear in the Cooper Black, as ugly distracting elements which, instead of directing attention to the display, tend to be confusing and therefore harmful. The cover

These Cards Have a "Different" Appeal

The holly and mistletoe, former embellishments on the vast majority of Christmas greetings, are now found on few. In recent years the tendency, as these reproductions indicate, has been to shun the conventional, old-time greeting and embrace the opportunity the item provides for distinctive form and substance, and for representing the greeter's own special interests



The Jamison family of Denver may think the wolf at their door is old Santa's reindeer, but their greeting is hearty just the same. Green stock and a red border set off the halftone design, overprinted in gold ink



Last season Frank A. DeWitt, Junior, Brattleboro, Vermont, printer set up his tools, shot the ensemble with his kodak, and sent out real photographs



A BRIGHT FIRE AND GOOD CHEER
FOR CHRISTMAS AND THE NEW YEAR

Grace and Harold Norton

The fireplace of the Norton home at Lansing, Michigan, is featured here. It was printed with three linoleum blocks in red, orange, and black

THE SEASON'S GREETINGS



New York City's skyscrapers are reproduced in type and quads with a green river flowing by. Frost's greeting is printed in red above and below



This greeting was printed on sandpaper in blue, orange, and black inks with rubber plates. It is tipped on black suede paper to complete the effect



Ben C. Pittsford, Chicago typographer, naturally uses reproductions of type in his greeting card. The inks he used are silver, orchid, and black

THE PRESSROOM

By EUGENE ST. JOHN



Practical questions in regard to pressroom problems are welcomed for this department. Inquiries will be answered promptly by mail when a stamped self-addressed envelope is enclosed with the inquiry

Gives His Results on Varnishing Large Labels Eight at a Time

We certainly appreciate your letter giving us complete information in regard to varnishing labels and believe it is our duty to tell you of the results. We are varnishing a large box label eight up on a sheet 26 by 40. The label is printed in two colors and we overvarnish the portion of the sheet which is printed, leaving the unprinted part of the sheet without varnish. A good many people have told us this could never be done and our workmen were skeptical, but we have had fairly good results without difficulty. Racks were made for taking about one hundred sheets and we are able to run from eight to ten thousand a day on a flat-bed cylinder press with automatic feeder. The sheets are wound about two hours after coming off the press and turned over. In another hour the sheets are turned back and allowed to stand overnight. The next morning the sheets are jogged and wound thoroughly and we have had no trouble with sticking. We appreciate the effort you have put into this matter to help us out.

Your letter is printed for the information it contains. You and all the boys are to be congratulated on the outcome of your first undertaking of this sort, not the easiest of the many tough problems common to the pressroom. We assure you not many do so well at the first attempt and you and your associates are hereby nominated for membership in the R. O. O. S. S., the Royal Order of Successful Sharpshooters.

A Coarse Halftone Screen Is Best Suited to Use on Newsprint

What screen works and looks best on newspaper; what screen halftone works and looks best on coated stock? We have trouble with the table of our paper-cutting machine rusting in periods of dampness. Can you suggest any method of overcoming this difficulty?

Screens of sixty to eighty-five lines are recommended for newspapers. Presuming you are including dull and semi-dull in your coated-paper division, the recommended screens are from one hundred to two hundred lines an inch. One hundred and twenty is most generally

used for the dull, while one hundred and thirty-three is used for enamel coated. An oily rag rubbed over the cutter table will prevent rust and at the same time make it easier to move the heavy lifts of stock around on the table.

Much Cheaper to Buy Best Inks Than to Mix Your Own

About a year ago I located in an old number of *THE INLAND PRINTER* an article on "A Cheap Printing Ink," describing a new base for printing ink made of shellac. I have lost the reference. Can you locate it?

You have lost nothing of value, because even the cheaper printing inks are better bought than made. Shellac is useless in regular inks. It pays to use the best at all times because inks are one of those minor items of cost on which it never pays the printer to skimp.

Printing on Celluloid Requires Special Care and Lacquering

Will you let us know where we can obtain suitable inks to print on celluloid, and what special makeready, if any, is necessary?

Better results are obtained by printing on dull celluloid and lacquering the sheets after the ink has dried. Makeready is the same as for printing on rag-content bond paper. A special ink, that dries entirely by oxidation, is used. The printed sheets should not be stacked or interleaved, but laid out singly to dry.

A COPY SUGGESTION

ADVERTISING
or milk toast?
Which
is your choice?

This pointed inquiry is from blotter copy used by George W. King and Son, Worcester, Massachusetts

Plans to Print From Glass Plate Like in Collotype Process

We are soon to run a printing job from glass plates. As for the offset process, these plates do not have any printing depth, except that the drawn or raised writing portions on the plates should print or leave blank paper, and the bare glass plate, which has as much depth as the engraving or writing is in relief, should print color. The negative for these plates was not stripped and the actual printing is to be done from the rubber blanket. We are to run this job with red, yellow, and green inks on bond paper. Each cut is made to print monotone and the colors are not to be superposed on each other. As this is our first experience with such plates we are not well acquainted with the method of printing and ask what sort of inks, rollers, varnishes, and washing solutions will prove best suited for this work.

You propose experimenting with a line other than a regular printing process, the nearest being "aquatone," collotype, and photogelatin printing. You will have to "feel your way along." We are supplying names of concerns which supply photogelatin-printing plants.

A Vibrator Makes Lowest Roller Cause Streaks Sometimes

You will notice on the single-roll print a streak across the top about one-half inch wide. This was run with one vibrator. We ran this through straight and also at an angle and still the streak persisted in showing up. The double-rolled label is uniform.

When there is a vibrator on the two upper rollers, do not use the third (lowest) roller as it decreases the distribution afforded by the vibrator.

Special End-gumming Machine Is Made for Unusual Orders

We enclose sample of a flint paper on which we are to print a large quantity of small labels. These labels are to be gummed on the one end only and we are at a loss how to go about it.

It would be easier to print on colored paper which is gummed on the one end, but, if you must use the flint paper, you may purchase an inexpensive end-gumming device to serve your purpose.

Use Correct Inks to Print Black Solids Over Halftone Red

We are mailing you two folders. We printed "A." Another printed "B." Our customer complained that the black on our folder was not snappy enough, which, of course, was caused by printing the red over the black. You will note that on "B" the black is run over the red.

Our pressroom foreman says that this job must have been slipsheeted as you cannot run a black ink over the red without offset. Several of us believe that a black can be run over a red or any other color without offsetting if the black ink is handled correctly. In order to settle the argument, we are sending these folders to you and would like your comment as to whether and how black ink can be surprised over another ink on an enamel coated paper without danger of offset.

It is a question of using the proper ink. In order to print solid black over solid halftone red on enamel coated, it is necessary to use short-cover halftone black ink. Some call this agitator halftone black. It is very concentrated and short, and an agitator in the fountain serves to keep it moving.

Pressmen Are Too Fussy in This Case; Quality Is Suitable

Enclosed you will find several sheets from our press, without makeready, and we would ask your opinion as to whether the pressmen would have occasion to ask for any of the type to be reset due to high slugs. We should like your opinion of the proof as it stands and, if you have any definite criticism on the composition, we should like to have that. What do you think would be the best remedy? Corrections have been made from different machines.

No occasion to ask for new slugs. The proof appears above the average. No criticisms as the work is more than up to standard for publications of this sort.

Printer Proposes to Make His Own Zinc Line-Etchings

There are two things we would like to ask about. First, how to make zinc etchings in our shop, and second, we are interested in a small offset press. Can you help us?

You will find handbooks on photoengraving and zinc line-etching for sale by THE INLAND PRINTER. Send for a catalog. You will also find small offset presses advertising in the current issues of THE INLAND PRINTER.

Wear on Press Spoils Printing of Two Pages in 16-Page Form

We have encountered some difficulty lately in running our six-point type and would appreciate your opinion as to what might be causing our difficulty. Enclosed you will find one of the last sheets of the 55,000 run of two sixteen-page forms. The first form was run in nice shape, but on the second we had trouble at 25,000 and, in spite of resetting, were unable to overcome the trouble. The typesetting

machines have been checked, our lockup seems good, our matrices have been cleaned, and a metal test made two weeks ago shows it to be of the right content. We are also sending you a bunch of the slugs from pages 20 and 21.

Suggest that you examine the press for wear in cylinder journal and bearer, bed bearer, and track under bed at the feeder side. With the cylinder packed so that this sheet is .003 inch above the cylinder bearers, and makeready complete, the cylinder bearers should firmly ride the bed bearers on impression at speed. An inspection will indicate where the wearing needs correction. On a large cylinder press it is convenient to run the smaller forms on the feeder side of the press and in the course of time this will tend to wear down the parts sustaining the impression on the side of the press.

Here Is Method of Casting Your Own Composition Rollers

Can you give me recipes and information needed for casting rollers? Years ago many printers did so and one mold was furnished with each press when purchased.

Would not advise you to make your own composition but rather to buy it from the rollermaker. If you can get a mold from the press manufacturer you may proceed as follows: dice the composition and melt it in a double boiler. Have the mold greased and warm. The core should be painted with red lead and wound with twine. After pouring the composition in at the star end of the mold allow it to season in a room with average temperature until the roll becomes firm. You can then push it out of the mold with an ordinary broomstick.



"In the Days That Wuz" — Suspicion — Not Unfounded

Cartoon by John T. Nolf, printer-artist

These Slug-high Sinkers Speed Up Production in Pressrooms

Every printshop at some time or other has trouble with "work-ups" and "pull-outs" and the accompanying slurs and occasional smash. The natural tendency of the ordinary lockup is to cause the form to become convex. This leads to a number of printing troubles. Slug-high sinkers, shaped thicker yet resilient at the bottom, to cause the form to hug the stone and bed, are now offered in convenient lengths ready to use. The new sinkers can be used on the galley, stone, and bed of the press quite a number of times with good results.

How to Do Varnishing on a Long Run of Two-Color Labels

We are printing a long run of labels in two colors, which must be varnished. We have no trouble with the printing, but lack experience in varnishing. We have made several experiments with fair success but we will appreciate suggestions as to where to buy the correct varnish and how to handle the sheets after varnishing to avoid sticking.

As a large varnishing job requires considerable care many printers send the printed sheets to a finishing concern. If the job must be done in your plant, you have a choice of four methods. First, you may overprint with gloss paste; second, you may equip your press with a spray and use the paper lacquer spray; third, you may equip with a cylinder varnishing machine and use either oil or spirit varnish; fourth, use rubber plates and varnish on the press with oil varnish. The piece itself will probably dictate the choice of method. Paper lacquer spray has some advantages over both oil and spirit varnishes. Spirit varnishes are worked with less trouble from sticking than oil varnishes. You appear to be set for using oil varnish on the press. If so, submit a finished print, samples of paper, and name of the press to the ink-maker, at the same time informing him of your average pressroom temperature and humidity, and other data of importance in varnishing this work.

The press should be equipped with a sheet heater and it is helpful to remove the sheets from the press on a conveyor which will carry these varnished sheets through an oven to hasten setting and drying. The sheets should be delivered in small piles. By feeling your way you can judge how many sheets, whether 50, 100, or 200, may be piled safely. When

the varnish appears to be set, it is necessary to "wake them up" (wind them) and even when apparently dry against sticking it is well to wind the sheets to guard against sweating. With such a ticklish job it is important that just the right varnish be used that is suited to the equipment, atmosphere, and paper. Sometimes one coat of varnish is not satisfactory, owing to the various surfaces of bare paper and inks upon the label, and a second passing through the press then becomes necessary.

Makeready for Smooth Papers Differs From That for Rough

Why does this sheet print the way it does with just the same makeready and the same amount of ink as the other sheet? Please tell me how to overcome this difficulty because I have it all the time. Also please tell me how to set expansion roller trucks.

One sheet is much smoother and less absorbent than is the other. If you run these different papers together, you will have to carry enough ink and impression for the rougher paper. Loosen the outer lock nut and expand the rubber tires of the trucks with a wrench that turns the inner set nut. Finally lock the outer nut. This should do it.

Printer Plans to Add Collotype to Other Kinds of Service

I desire to obtain the names of manufacturers of machines, plates, and so forth used in the collotype process.

Collotype is a form of photogelatin printing akin to the regular photogelatin printing and to aquatone. The presses, inks, plates, etc., may be obtained from the concerns which supply lithographers and photolithographers. For collotype work you will need an air-conditioned plant with fixed temperature and high humidity. Read Gustav Mayer's article on the collotype process which appears elsewhere in this issue.

Imitation Alligator Skin Can Be Ironed Flat With Hot Plate

Enclosed find sample of stock which is to be embossed on a regular hot-plate press. I have used bakelite and plaster-of-paris, but the results are unsatisfactory as I cannot get the grain out of the stock to bring up the details sharply. What can I do?

If you are to use heat a first impression from a hot smashing plate will iron out the stock. If you prefer to emboss cold, use a resilient male die or force, like automatic repressed fiber blanket. Either method is good.

Here Is Safe and Sure Way to Tie Up a Type Form

By GEORGE HARVEY PETTY

How do you tie up forms? An easy thing to do, you'll say, and something that even the young apprentice knows. Just commence at a corner, wrap 'er up, and let 'er go. Easy enough said, and easy enough to do! But how many times have you seen an end of the string work loose, get under the form, and ruin several proofs before it was noticed? Did you ever stop to figure out the best way to prevent it? That way, I have found, is not the generally accepted way.

One chap here at the plant starts the string from the lower left-hand corner holding the end against the edge of the frame and trusting to luck that succeeding rounds will cover it well enough to hold. Many times when I have worked on forms that he has tied up (such as when pulling proofs), that end worked loose and I had to stop to tuck it back again. A few times it has gotten under the form and, unnoticed, went on the proof press that way. The result was a few pieces of mashed type, a damaged tympan, and a greatly injured temper.

I have found that my best way is to start the string in the lower right-hand corner of the type form (away from the edges of the galley, and where you will have room in which to work), then go around from there, and be quite certain that on the second and succeeding circuits the string covers that end piece. I hold the end with the fingers of my left hand until after I have made three or four laps, and then release it and go on.

When finished I tuck the string in at the upper right-hand corner—shoving the form down an inch or more in the galley so as to give me freedom of movement—catch it firmly, and cut it quite short. Any corner will do, but I've found that this is the easiest because there are no corners of the galley to get in your way and it's the handiest for my right hand. I can make the best job of it.

Cut the string off short. Leave no dragging ends. They are liable to crawl up under the form otherwise.

Push the strands of string down until they are below the center of the type body. Monotype metal is spongy and more liable to buckle under the strain than any other kind of type. This makes handling much safer as well.

NEWSPAPER WORK

By G. L. CASWELL



Publishers desirous of receiving criticism of their papers or mention of their rate cards, subscription plans, etc., should write Mr. Caswell in care of this publication. Newspapers cannot be criticized by mail

Many Newspapers Reach Out for Control of Radio Stations

This radio thing, as an advertising proposition, is getting attention. For no newspaper, large or small, can ignore the fact that advertising appropriations diverted into radio or other advertising are largely taken from newspapers.

There is a strong trend toward newspaper ownership of radio stations, and it may be, with the powerful newspaper influence, that pressure may be exerted which will make the corporations owning stations try to cover their monopolies by claiming paper ownership.

One newspaper in Des Moines, Iowa, has acquired the control of three or four radio stations in that many cities. Recently this newspaper began its service over a station whose license was originally granted to a small city in southwestern Iowa, but purchased and moved by permission of the radio commission to Des Moines—maintaining its limited radio power, however.

Chicago, St. Louis, Kansas City, New York, Pittsburgh, and various cities that have newspaper radio control maintain a high quality of service and a tremendous advertising advantage over all the mere privately owned stations. Recent news is that the Norfolk, Virginia, *ledger-Dispatch* has acquired radio station WTAR at Norfolk, and that the Gannett papers have taken station WHEC, at Rochester, New York.

Within the next year we expect to see dozens of other great newspapers and newspaper chains secure ownership or control of radio stations and place them directly in competition for long-distance as well as local advertising.

Evolution is in the air. The newspaper business generally is on edge with possibilities of future developments. It will be a wise man who can see theulti-

mate in that direction. In the meantime intensive efforts may be expected from newspapers without radio tie-ups to erect such obstructions and to cause such static in the radio industry as will bring about governmental intervention; possibly new legislation.

Use of radio in political campaigns has set up imaginary power and influence which will not bear close analysis, we believe. That analysis will be made, however. Gradually proof of circulation and individual interest in any radio hookup will be available, and also demanded, just as proof of newspaper circulation is now required by advertisers.

Colorado Laws on Publications Clearly Described in Book

"The Publication Laws of the State of Colorado" is the title of a 275-page book from Field Manager Edwin A. Bemis, Colorado Press Association.

This book, in preparation for months by members of the law department of the University of Colorado, is now available to all journalists and lawyers, and others who desire to familiarize themselves with publication requirements.

Together with verbatim quotation of sections of the laws relating to publications, the volume contains a number of pages giving a digest of cases involving these laws and the newspapers of Colorado, with citations, and so forth, to make the work of ready value.

The work itself is copyrighted by the Colorado Press Association, and, while no price for the book is designated, we presume it is for sale. On good paper, with substantial binding, it is a volume which will appear with credit in any library. It is a distinct contribution to the legal and publication records of that state, and an enterprise of which its creators may well be proud.

Huge Radio Appropriation Fails to Prove Value in Election

Now, what price radio?

Results in the recent political campaign may well inspire that query.

By actual check one evening it was found that six national broadcasts were going on at the same time for the Republican party, with another one bombarding the airlanes for the Democrats. Perhaps the whole campaign was not in that precise proportion, but there was plenty of evidence that the losing side spent most of its thunder and its money on the radio to create public opinion.

Newspapers, the larger ones, helped generously in giving effect to this new method of political campaigning by pre-announcements of major speeches to be delivered on the air, and then by reproducing them in print afterwards.

The only explanation is that partisan spirit dominated business instinct. The millions of newspaper investment modestly hid under cover while its modern competitor stood in a favorable position to claim all honors should victory come.

State candidates spent most of their money on radio, while the newspapers which upheld them during the years between campaigns sat by joining in the applause and approving the applesauce.

Anyway, the outcome has not been favorable to radio. It may be hoped that in the four-year interim newspapers may agree upon campaign policies that will in future help pay in cash for their loyalty as well as for their services in the campaign. It has been rather carefully estimated that only six persons out of a hundred actually hear any ordinary broadcast. Newspapers may easily meet any challenge on a claim that they reach more than eighty out of a hundred.

Even newspaper-owned radios will shun a show-down on that proposition.

Managers Promote Campaigns to Increase Advertising

One proposal adopted at the convention of Newspaper Association Managers in Chicago was that a committee should plan and issue suggestions that will aid newspaper members in selling and holding their advertisers. A sort of house-organ that sets out the evidence of proven results from advertising.

Manager Parke F. Keayes of the Nebraska Press Association was named as chairman of the committee and is studying the idea. What Keayes needs is such evidence and the proof of results.

Some newspapers—and they are not necessarily large dailies—issue a house-organ of some kind occasionally. That is a capital idea. A house-organ can be more intimate and appealing to business men than anything which may be said or printed in the newspaper. We have a sample of one, printed on cheap book paper, on 7 by 10 pages, three columns wide, and made up in newspaper style. It talks shop and sense at the same time. It has the punch that business men like and “cotton to.”

For instance, reproduced where it will do some good, is the recent Penney letter to managers of company stores, advising that newspapers with hundreds of items of local interest and general news will carry the sales message best. Another item tells of the success made by a Minnesota store with a hosiery sale. Another tells of a local lady who saw a “bargain” in a mail-house sheet and sent away to get it. On the way around the square one day she stopped for some other article and found the same article she had sent for at a lower price than the mail-order house quoted. Business men ought to let people know that.

A little advice and comment also was given on the various advertising schemes that business men often fall for. Yes, and some good thought about phantom circulation of other media, and claims to mislead local advertisers, which business men often do not think about. “A Rural Carrier’s Observations.” Under that heading was quoted rich propaganda for the newspaper. A great deal of one page was devoted to suggestions on writing sound, selling copy.

That is the idea the new policy of the Newspaper Association Managers will emphasize—getting right down to the very root of local advertising. From the

house-organ idea should come more of these local-newspaper advertising boosters that may divert business men from schemes and temporary expedients.

December 1 was the date for opening of the new National Editorial Association business office in Chicago. Harry B. Rutledge, formerly manager of the Oklahoma Press Association, is now installed as executive secretary and head of the Chicago office at the Sherman Hotel. Even while making preliminary arrangements for this office, Rutledge came in contact with some potential business for newspapers that otherwise would never have been uncovered. And in dollars and cents the new office will make its way from the start if it has the co-operation and backing of publishers. After fifty years, the N.E.A. has grown in importance to newspapers.

Flurry of New Papers Is Started by Political Patronage Hope

“It seems merit and hard work get one nowhere,” writes a publisher facing competition of a new paper. “This new guy will get a pile of junk and start a paper to get some of the official patronage he thinks is available because of the recent election upset. He will cut rates, of course, and, to get a start, will do anything and everything to undermine the policy we have established in our paper in the past few years.”

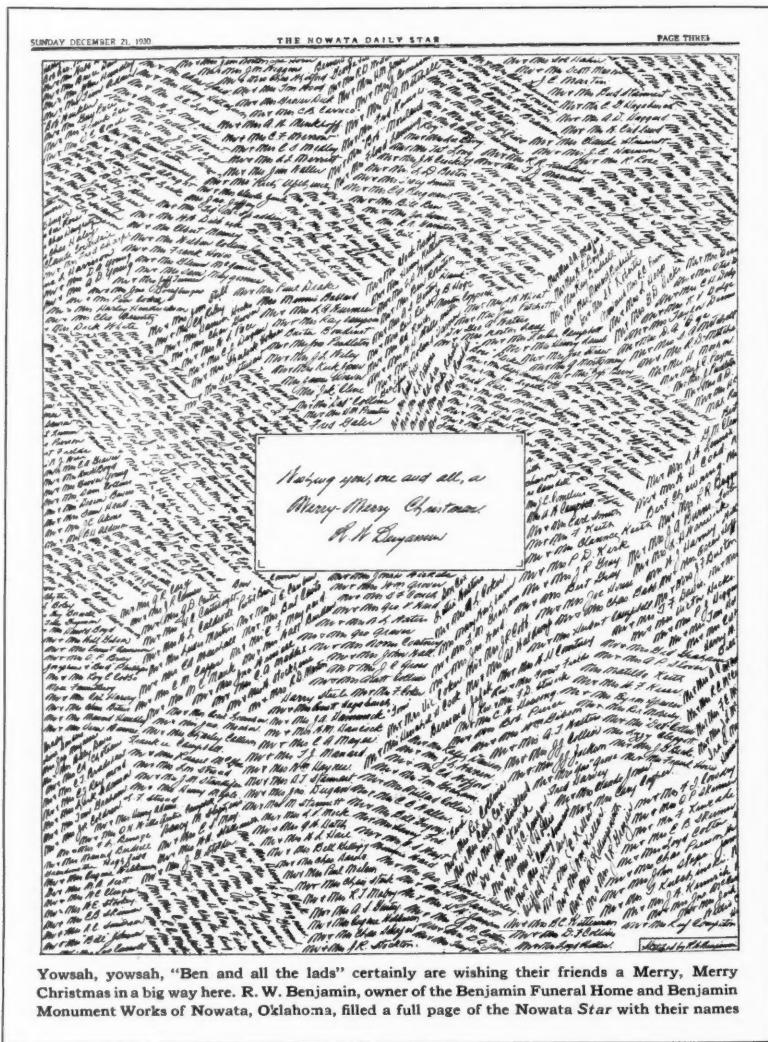
Which may or may not be all hooey.

Unless supplied with plenty of capital to carry him over a long period of no profits, the new man will have to take on a heavy lot of obligations. He will have to obligate himself for rent of the building—a fixed charge. He will have to give notes and a mortgage on which interest must be paid—another

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THE NOWATA DAILY STAR

PAGE THREE



Yowsah, yowsah, “Ben and all the lads” certainly are wishing their friends a Merry, Merry Christmas in a big way here. R. W. Benjamin, owner of the Benjamin Funeral Home and Benjamin Monument Works of Nowata, Oklahoma, filled a full page of the Nowata Star with their names

fixed charge. He will have fire insurance, heat, power, and light bills to meet regularly. No single man can compete with a well-manned and organized newspaper. Therefore he must hire help, and help must be paid regularly.

The above all refers to a good county-seat weekly paper. Present publishers have been there for years; their paper is sixty years old. It has become an institution. That sort of a capital investment cannot be displaced so very easily by any ambitious publisher, no matter how able, who thinks he can come in and by copping off some imaginary political pap make a newspaper the whole community will rush to support.

We have a distinct recollection of a weekly paper in a town of 3,500 people, where there were three English and two German weekly papers. One of the English weeklies succumbed in six months. This was the last to be established. The proprietor moved to a city and started again, practically bankrupt—and never did recover from that status. Later the two German papers consolidated and "died" during the war. The remaining papers maintained and raised the rates. They thrived and progressed, and still hold the field they have had for more than sixty years. No finer county local papers are published now.

The conditions and problems suggested above, by reason of the stringent times and the prospect of political patronage for new papers, will lead to establishment of new papers. But, they will go the way of other impractical experiments. The fixed charges cannot be dodged; production costs are no lower.

Notes From the Field

With the presidential and other elections out of the way, and the various football championships decided, what is there left for us to do now but "get back to normalcy?"

Nearly every state is now inoculated with the virus of tax reduction. And, strangely enough, the reduction of paid newspaper publicity is one thing the reductionists have in mind. Newspapers have loyally attended and participated in tax meetings, in councils to plan and promote legislation, and all that. Publishers have given of their time and ability to back candidates who now favor curtailment of official publicity.

PROOFREADER, COMPOSITORS MUST WORK AS A TEAM

By EDWARD N. TEALL

CONSIDER THIS STORY told by Albert H. Highton in his excellent book "Practical Proofreading": A genealogy was being put through the shop. It had reached the page-proof stage. A proofreader marked a correction on page 31. The correction was transposition of two figures in the third line of text. Simple enough, one would say. But the compositor was careless. He transposed two figures in the third line of page 13 (not 31). The proofreader, checking up on page 31, saw that the correction had not been made, so of course he re-marked it, and got it. But there was nothing to direct attention to the change made on page 13, and the error made by the compositor went through. It caused the shop a good deal of trouble.

Men must work together

Si non vero, e ben trovato; it's a good story, whether it's true or not. And it brings up the whole field of relationship between the compositor and the proofreader. Is it not true that these workers are more frequently inclined to regard one another as "rivals" than as teammates? Or, if not actually as rivals, at least as independent, one of the other? Of course actually they ought to work together, understand one another, and "team up." By so doing they would simplify the work both of composing room and of proofroom, and contribute to the sureness of good quality in the product.

When a compositor thinks the proofreaders are old fogies, trying to make the greatest possible number of marks and give the typesetter as much trouble as possible, and proofreaders believe the compositors are deliberately careless in their work, taking a mischievous delight in giving the proofreaders something to grumble over—why, there is something wrong in the co-operative picture.

Pride in work needed

The shop where such conditions exist simply cannot produce good work consistently, surely, and easily. But on the other hand, when the compositor takes pride in producing clean galleys, and the

proofreader has consideration for the compositor's difficulties, the work is sure to go through smoothly and come out in satisfactory condition.

One of the main stumbling blocks is responsibility. There must be a sense of responsibility; it must be fixed and it must be faced. But when responsibility becomes a matter of trying to shift the blame to someone else; when it leads to detective work in that plant, or is animated by any motive save that of assuring better production, it is not rightly conceived or effectively applied. When a proofreader passes an error, the compositor making the corrections is certainly not responsible. The proofreader must stand by his own mistakes.

But a compositor who notices such an oversight by the proofreader and fails to call his attention to it is certainly not doing much for the best interests of the shop. A proofreader who would resent such "interference" would be in the position of one claiming infallibility and preferring to let an error go rather than admit he had made it. Most proofreaders would appreciate it if a compositor called instant attention to such lapses from accuracy—providing, of course, that the compositor did it in friendly manner; perhaps with a bit of the good-natured joshing all printer-folk dearly love, but still with the understanding that we all fall down now and then.

Don't let things slide

Since hand composition gave way to machine composition in so much of the work of printshops, it seems to me compositors have acquired a habit of letting things slide over to the final stages of correction. Perhaps this is as far from fact as most generalizations; but I am sure a good many machine operators do make such a mistake. They are not as careful about accuracy in the first setting as the old-timers were, who stuck type by hand. Possibly this is because one single error requires resetting the whole line. But that, surely, is an argument for scrupulous care rather than for taking any reckless chances.

Of course a high-grade operator takes just as much pride in turning out clean lines the first time as the old-timers did; but I wonder if it is not true that while the best are as good today as the best ever were, there are more nowadays who are satisfied to be something less than the best. I hope I am wrong; but it will have been worth while to suggest such unhappy possibility if consideration of it leads to complete assurance that the suspicion is not justified by the facts.

Must use consideration

The proofreader also should exercise thoughtfulness for his team-mate, the compositor. Many readers become captious, fussy; and the compositor pays the penalty for the other worker's faults. Unnecessary markings should always be avoided. The proofreader should know his own mind, and get his marks right the first time. If he is habitually accurate, everybody will bear more patiently with him when he does make a mistake and has to reverse his original judgment. Particular care should be taken to clean up the job "first time out"; it is a credit to both the typesetter and the proofreader when revise proofs call for few changes which must be made.

Don't be finicky

In making any change from copy the proofreader should be specially careful and restrict himself to essential, indispensable changes. If copy should come through in poor shape repeatedly, the proofreader should direct the editor's attention to the fact. Compositors have little leeway in departing from copy; if the copy is badly edited, much waste of time and duplication of effort is necessitated. The proofreader, instead of adding to the difficulties of the compositor, should regard it as part of his professional responsibility to stand as buffer between editorial department and shop. Of course in exercising this function he will need to use good judgment and be tactful in the extreme.

It is by attention to such matters as these that proofreaders can make themselves a factor in shop success, gain recognition as workers whose usefulness is not that of merely checking up on the mechanical processes, and thus raise the standing of their calling to a high point where compositors, linotype operators, and others will offer coöperation.

Getting Back to Fundamentals

By HOMER J. BUCKLEY

I USED TO KEEP before me this printed epigram: "There is no substitute in business for horse sense." I was reminded of this bit of wisdom upon reading the statements of policy sent out recently by one manufacturer of printing presses.

Possibly we *are* inclined to magnify our own troubles. Yet I believe few employers are subject to so many abuses as those of us who are attempting to carve out a living in the graphic arts.

If we were to sink half of the country's presses in Lake Michigan tomorrow, there would be no moaning or gnashing of teeth about a shortage of printing. There might be some lamentation on the part of buyers of printing, due to the fact that they were compelled to buy their printing at or nearly approaching the cost of production of such printed matter.

And if the industry were to reach that comparatively high point, there would still be plenty of persons, now working for someone, who could figure how they were going to make "lots of money" with little or no investment by getting into the printing business. And there would be manufacturers of equipment who cared more for immediate sales than they did for their own ultimate good and that of the printing industry.

As a printer, I do not feel that I can tell any printing-press manufacturer how to run his business, any more than he can tell me how to run mine. I will, however, go out of my way to encourage a manufacturer who follows the principles of elementary economics, better known as "horse sense," in dealing with buyers of printing equipment.

I do not believe an attitude of this kind should be regarded as destructive to sound competition. It is good business to encourage healthy competition, lest the industry should fall into the hands of a few monopolized groups. But it is just as unfair to sell equipment to a man who cannot afford to buy it as it is harmful to the industry to let him have it.

A craftsman may be highly experienced with his hands, but he ordinarily does not have the proper conception of the expense and capital requirements of business. And there are too many manufacturers who, when they scent a possible sale of that kind, will not enlighten him on those important points. As a result, the little fellow usually starts in with one good printing account that he arranged for in advance. He has no selling expense to speak of. Something happens to that account and he has to go out and get business. His selling expense goes up and his prices drop, and as he gets desperate the prices drop some more. Eventually he loses what he has put in, plus his time, and is looking for a job again.

I agree with all the statements made in the circulars of the manufacturer, except for such statements as this:

"Printing-trades unions exercise a check on competition among themselves by arbitrarily limiting the number of apprentices. Manufacturers who own patents control competition by licensing a few select competitors. Large capital requirements protect some industries from ruinous competition. But, unfortunately, none of these controls is available to employing printers."

I say that these controls are available to employing printers, if they throw the weight of organized groups to the support of manufacturers who believe in these policies, and withdraw it from those who do not.



Homer Buckley knows whereof he speaks since he heads Buckley, Dement and Company, of Chicago, which operates its own modern printing departments



OBSERVATIONS OF THE HOUR



By HANK TOOMS, the Old Printer-Philosopher

Hank says: As we journey through life
we should live by the pay

WELL, ALL I KNOW is what I read in the trade papers or listen to with my one good ear as I talk to printers here and there, pro and con, as I meander around now and then.

No matter where I drop in at, the first question I get flung at me is: "Hank, what's the outlook? When do you think things is goin' to get better?"

From which I take it that too durn many of us printers is thinkin' in terms of the future instead of hittin' that old apple on the nose and right now.

For, what we reap tomorrow depends a whole lot on what we sow today. Too many of us are just sittin' back a-waitin' for good times to come back home instead of adjustin' ourselves to the new order and a new level. After all, wasn't them good times just wolves in sheep's clothin' for a lot of us? When we come to analyze the situation, them good times was just boom times, unnatural times, unnormal times. And, unless a lot of us fellers right-about-face and come to realize we's sittin' in on a new deal, we'll be so pied there won't be nothin' left for us to do but to throw ourselves in the financial hell-box and call it a day.

Between you and me, us printers as a general rule are just too easy. For the amount of our worldly goods we are the greatest philanthropists in the country. We are so intent upon helpin' others that we are continually (and usually) comin' out the little end of that horn of plenty. We are so obligin' to our customers that we won't refuse any job at almost any price, for fear of makin' our customers "mad." The present motto of too many of us is: "Every man for himself and the devil take the hindmost." And it seems to me that unless we change this procedure right pronto there's goin' to be one big grand jam at the end of the line in that self-same hindmost quarter.

Anyone with the gray matter of a two-year apprentice knows that printin', by and large, is bein' sold at too low a price. It matters not if corn and beans, coal and wood, shoes and clothin', rent and light are sellin' lower than in many years—*printin' is different*. While a commodity, it is a *preferred* commodity. It is somethin' that is needed to keep the wheels of commerce turnin' and therefore should be sold at a *premium* and not at a *discount*. Let that soak in. Then get out your cost sheet.

Almost any buyer can say: Your price is too high. And what do we do? Do we come back with a retort courteous and explain that we are *not* too high and prove how and why? No siree, we just gets a mild attack of jitters or somethin' and accept the customer's price and—blooey—down

"Too many of us printers is thinkin' in terms of the future instead of swattin' that old apple on the nose right now."
—Hank Tooms

comes the standard of values once again whether the job be for business cards or a catalog.

When are we goin' to learn that as we journey through life we should live by the pay?

As I see it from prowlin' around, the trouble with our business is not the business itself, but with ourselves. We are not sold on our own profession. We don't really believe that printin' is somethin' that is essential to the welfare and prosperity of the human race. Printin' with too many of us is still in the "corn and beans" class, and just so long as we keep on thinkin' in terms of "corn and beans," then, by cracky, we'll get paid on a "corn and beans" basis.

Now, brothers, don't think I am tryin' to razz you. But I am tryin' to make you think on these things. That printin' is the grandest and noblest profession in the world. That we should try to elevate it, not continue to tear it down as an industry by actin' like children when the school teacher's out of the room. And if old-timers like myself can just get you younger fellers in the business to not make the same mistakes we have made, there is hope ahead.

One encouragin' sign to me is that many of the smaller offices have come to learn that there is somethin' to costs in the printin' business besides labor and the cost of materials. These fellers have learned that there is such a thing as "old man overhead" in the small office as in the big, highbrow outfits. When times were good they could "get by," but now, with many bank balances thinner'n a sheet of onion skin, a good many of the boys is sittin' up and takin' notice that maybe the slogan "know your costs and add a profit" ain't so much hooey after all. But, knowin' our costs don't amount to a tinker's dam unless we have the guts to live up to 'em and not get stamped when the "your price is too high" slicker comes into the office. True, too many of us try to kid ourselves (and do, to a fare-yewell) that in our costs we have a "nice margin" of profit which we can "shave a little" to get the order—"to keep our presses ramblin'." Let's ditch or swap our wishbones for backbones and make a dollar instead of forever contributin' to the bank balances of individuals and firms who have dollars where we have cents, just because they know they can buffalo us and other easy marks who are ever ready to cut prices to get an order or to make the sale. Unless we play fair with ourselves we can't expect others to.

For, brothers, verily it's goin' to take a lot of *doin'* of the right thing to undo the wrong things of the past few years.

Let's start, *right now!*



RANDOLPH E. HAUGAN

Editor of the "Christmas" annual and manager of Augsburg Publishing House at Minneapolis. Volume two has already run to four editions

The frontispiece this month is a reduced reproduction of the cover of the "Christmas" annual, the original being 10 by 14. It is an interesting demonstration of using the color of the stock as a part of the picture itself.

The angelic host, the stars, the shepherds and their sheep, the wise men and their gifts lend meaning to the border design chosen for the cover.

The central subject is a pen drawing from an actual photograph of the city of Bethlehem, illuminated by the use of gold to bring the starlight reflection through the foliage of the trees and on the roofs of the city.

"Christmas" Pages

By WALLACE LARSON

THREE WERE FEW fonts of type, in that printshop in Mainz, to be used for the printing, from movable type, of the first book including the first page on Christmas. Johann Gutenberg's *Biblia Latina* is one of the rarest and most beautiful books in all the world and an idealistic standard for printers of succeeding generations to this day.

Christmas is an American Christmas annual which is published annually by Augsburg Publishing House in Minneapolis and edited by R. E. Haugan. Volume one was issued in 1931 in three editions. Volume two, for 1932, already has been published in four editions to satisfy the popular appeal for it.

Christmas annuals have been published in England, Germany, and all the Scandinavian countries for many years. This is one of the first attempts to publish an annual of this particular character in the United States.

This 1932 annual has a most interesting section devoted to five examples of earlier printing as represented by the Christmas story in early Bible productions. The Bible has been translated into somewhat over seven hundred languages. These five specimens are not indicative of the progress in printing, but of the variation in early printing. The

illustrations used with this article are reduced illustrations of these facsimiles used in the "Christmas" annual.

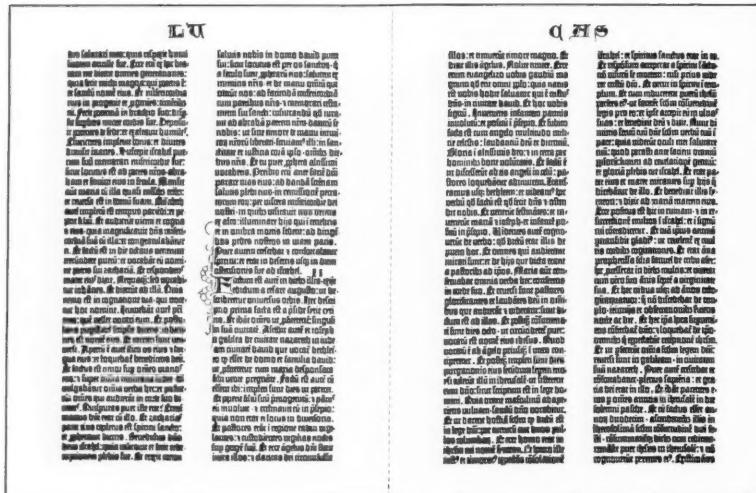
The "September" German Bible

This page is an illustration of a facsimile reproduction of the "September Bible," first published in Wittenberg in 1522, which is the first edition of Luther's German translation of the Bible. The facsimile used was made through the courtesy of the University of Minnesota library from copy number 261 of a facsimile edition limited to five hundred copies which was published by Wilhelm Scherer and printed on the press of G. Grote, Berlin, 1883.

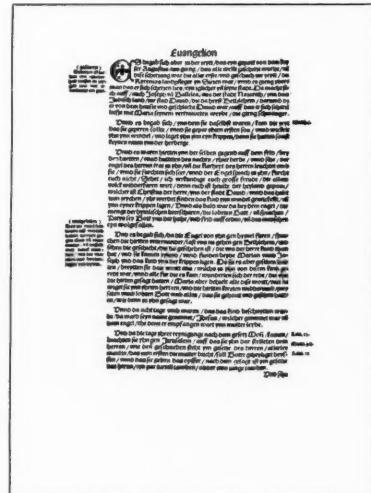
This type page is fifty-five picas high and forty-two picas wide.

The Gutenberg Bible

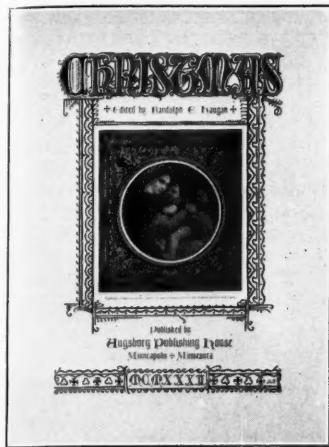
These two pages are of special interest because they are illustrations of the forty-two-line Gutenberg Bible, volume two, the original of which is believed to be the first volume ever printed from movable types; published in Latin by Johann Gutenberg at Mainz, between five years, 1450 and 1455. Facsimiles were made for the annual through the assistance of the Library of Congress from copy number 144 of a facsimile



Two pages from the famous Gutenberg Bible, first book ever printed from movable type, published at Mainz, Germany, between 1450 and 1455. These seventy-three-pica pages contain 42 lines and the heading. A notable feature of this famous book is that the "LU" in title is not centered above the text matter



A facsimile of Martin Luther's German translation of the Bible, printed at Wittenberg during 1522 as a guide for the followers of the Reformation leader



Title page of the beautiful "Christmas" annual, showing composition but not original colors used in this lovely bit of printed art

edition limited to three hundred copies published in 1914 by the Insel Publishing House, Leipsic. In the original these pages are illuminated by the use of red and blue in the heading Lucas and the large initial letter F. The division of the word Lucas on the two pages is an unusual detail in that the Lu is not centered. The sentence initial letters are in red and black, but shown here in black.

The type page of this forty-two-line Bible, including the heading, measures seventy-three picas high and forty-six and one-half picas wide.

"Gustaf Wasa" Swedish Bible

This is an illustration of the *Gustaf Wasa Kyrkobibel*, printed in Upsala in 1540-41. It is said to be the first Swedish translation of the complete Bible ever printed. The facsimile was made from

the original through the courtesy of the American Institute of Swedish Arts, Literature, and Science, in Minneapolis. The original has marginal notes on the left, which do not appear in this facsimile. The type page of this Bible is sixty-one picas high. It is shown at the lower left corner.

The "Dietz" Danish Bible

Ludowich Dietz published this Danish translation of the Bible in 1550 in Copenhagen. It is believed to be one of the earliest printed Bibles in the Danish language. The facsimile was made from the original through the kindness and courtesy of Prof. M. O. Wee.

The type page of this "Dietz" Bible occupies a space sixty-seven picas high and thirty-eight picas wide.

The "King James" English Bible

The space allotted to the type on the first edition of the "King James Version," printed by Robert Barker in 1611, and known as the "He Bible," measured eight and one-eighth inches wide and fourteen and one-eighth inches high. The facsimile of the original was reproduced through the courtesy of Dr. L. Franklin Gruber. It is of a part of the second chapter of Saint Luke, which brings us the Christmas story.

The dimensions of the Bible over all are sixteen inches deep by eleven wide by four and one-half inches.

The second edition of it is known as the "She Bible," the New Testament of which was printed in 1611 and the Old Testament printed in 1613.



One of the four-color inserts, illuminated in gold, included in the fine Augsburg brochure. It depicts the adoration of the infant Jesus

These pages from old Bibles add much to the beauty and impressiveness of the 1932 Augsburg Publishing House annual *Christmas*, an outstanding example of its kind not only in this country but among those printed abroad.

The Annual "Christmas"

The fine eight-page opening section of this annual is done in vermilion, royal blue, and lemon gold on white eggshell. Reproductions here show the composition of the title page, and one of the several beautiful inserts done in four-color process and gold. These pages are illustrative of the uniqueness of this volume.

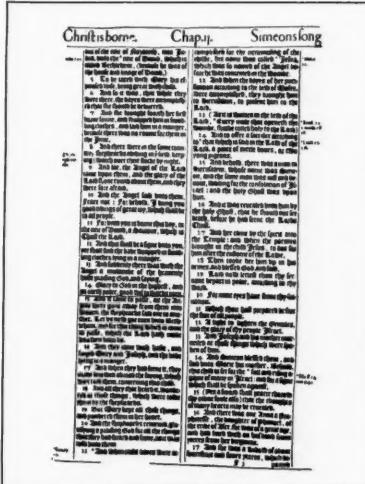
The annual is designed as a quality item which recipients will be glad to add to their personal libraries. As a printing venture it is distinctive, and as a goodwill builder it cannot be beat.



This page is reproduced from the first Swedish translation of the entire Bible, dated 1540. It is named the Gustaf Wasa Bible after the king of that day



Here is a page from a Danish translation of the Bible published by Ludowich Dietz, Copenhagen, 1550. It is one of the earliest (1550) printed in Danish



Page from the original "King James" Bible telling the first Christmas story, according to St. Luke. It is version best known to American protestants

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published in this department. Contributions are welcomed, subject to the restrictions necessarily imposed by space limitations. Items sent in for this department should reach us not later than the tenth of the month

Robert M. Eastman, Chairman of W. F. Hall Company, Dead

The printing industry shares the grief of the W. F. Hall Printing Company staff over the passing of two major executives of the company within three weeks of each other.

Robert M. Eastman, the chairman, died on November 22 after a lingering illness. M. E.



ROBERT M. EASTMAN

Franklin, vice-president, preceded his chief in death, having passed away on November 3.

Eastman would have been sixty-three on December 1. His life was an active one, for his interests were varied. Besides being chairman of the W. F. Hall Printing Company, he was chairman of the Chicago Rotoprint Company, and also was a vice-president of the Photoplay Publishing Company.

He was born in Anoka, Minnesota, moving to Chicago in 1886, working as a compositor. In 1893 he became an employee of the Hall company, becoming president in 1908 on the death of W. F. Hall. He assumed the chairmanship in 1930, but was not active in that position because of ill health.

Sharing Eastman's devotion to the printing business was his interest in purebred Holstein cattle and thoroughbred horses. He maintained Eastman Hill stock farm at Lovell, Maine, and was famous in the turf world as the owner of the great racer, Mike Hall.

Eastman was active in the cultural and social life of Chicago, being a member of the Sons of the American Revolution, Chicago Historical Society, the Art Institute, Chicago Athletic Association, the South Shore Country Club, Medinah Club, and Press Club. He was a thirty-second degree Mason, Shriner, and active as a Knight Templar.

Surviving are the widow, Mrs. Carrie Evers Eastman, and two children, his son, William, and a daughter, Eunice.

M. E. Franklin, vice-president of the W. F. Hall Printing Company, died in Chicago on November 3 after a lingering illness. He was sixty-two. "Ben," as he was known to friends, had been prominent in printing circles for forty years. He first became a salesman for the Hall company in 1906, was made sales manager in 1915, and vice-president in 1930.

His late associates had this to say of him: "He served all with mutual interest, making friends for us among all with whom he dealt. He strove to help others from his fund of knowledge gained from many years of experience with buyers of printing. To him, the interest of the customer was always of major importance. As a fellow worker we shall miss him, but as a friend we shall miss him more."

Barnard & Miller, Law Printers, Celebrate 75th Anniversary

Barnard & Miller, Chicago law printers, celebrated their seventy-fifth anniversary a few days ago. Frederick Barnard, compositor on the *Chicago Journal*, founded the business in 1857 with Samuel Beach as his partner. In 1880 the firm became Barnard & Gunthorp, and in 1893 was changed to Barnard & Miller. John J. Miller is now president, W. F. Barnard is vice-president, and A. Stuart Elton, grandson of the founder, is secretary. A lively booklet, "Our Year to Wear Diamonds, Believe It or Not!" was sent the city's lawyers to mark the printing firm's anniversary.

Carl F. Anderson, Supplyman, Dies Suddenly in Chicago

Carl F. Anderson, head of C. F. Anderson and Company, of Chicago, manufacturers of printers' and bookbinders' machinery, died suddenly November 18. Born in Sweden, he came to Chicago as a youth to become a locomotive engineer. Instead, in 1890, he opened a machine shop and began the manufacture of printers' machinery. He was a member of the Chicago Club of Printing House Craftsmen, the Printers' Supplymen's Guild of Chicago, numerous Masonic orders, as well as the Oddfellows. He is survived by the widow and two sons, Ivan and Joseph, who were associated with him in the Anderson company.

Gustav R. Mayer Is to Conduct New Department on Offset

Introduction of the small-size offset presses during the last few months has greatly increased interest in the process on the part of printers everywhere, in large cities, smaller communities, and even among printers operating in the outlying, so-called "country" plants.



GUSTAV R. MAYER

Many who had balked at the initial cost of the larger offset presses and necessary equipment now feel that the smaller presses offer them an opportunity to become familiar with the process at less expense, meanwhile deciding how the process can fit into their needs.

In response to the growing demand for information on the offset process, *THE INLAND PRINTER* has undertaken to have Gustav R. Mayer conduct a regular monthly department devoted to the offset process. This recognized authority on offset, photolithography, and on lithography will feature newest developments and ideas each month, devoting the balance of his department to answering queries from readers of *THE INLAND PRINTER*. Mr. Mayer cannot undertake to reply to questions by mail, but will answer through the columns of *THE INLAND PRINTER* each month.

Please do not ask Mr. Mayer to tell you whether you can earn a profit on offset work in your community. That is for you to decide.

He can, however, help you solve any problems that arise in your work with and investigation of the offset printing process.

Mr. Mayer, as an executive of the Courier Company, Buffalo, worked with William C. Huebner in the development of the Huebner-Bleistein step-and-repeat machine, an item of equipment which has done much to facilitate production on offset printing and increase its popularity and prospects of profit.

The press builders advertising each month in *THE INLAND PRINTER* are producing both large and small offset presses. It behooves the printer planning upon entering the field to determine which type of machine best suits his own particular requirements. The manufacturers will coöperate in training pressmen in the operation of the machines, and Gustav R. Mayer stands ready to answer the questions that arise from time to time.

Mr. Mayer does not plan to review offset printing; rather, he hopes you will consider him as the consulting engineer on your offset problems. *THE INLAND PRINTER* is pleased to bring you this additional help as part of its constantly widening service to the graphic arts.

Printing Engineers Not to Hold December Session, Exhibit

The demonstration of new printing processes which was to be a part of the American Society of Mechanical Engineers' meeting in New York City, December 5 to 9, has been postponed. The meeting of the Printing Industries Division scheduled for that time has been canceled. The demonstrations will be included in the Fourth Technical Conference of the Printing Industry to be held in Chicago during the week of June 26, 1933.

Seminole Paper Company Gets Record Order, 38 Carloads

Seminole Paper Company, division of International Paper Company, has received an order for thirty-eight carloads of paper from the Kroger Grocery and Baking Company. R. J. Cullen, president of Seminole, says it is the largest single order for the grade of paper specified ever written in this country. The order will be filled at the Marinette, Wisconsin, plant, which is operating at capacity.

American Type Founders to Sell New Chandler & Price Press

The American Type Founders Company, following tests in its own specimen-printing department at Jersey City, has decided to sell through its own organization the new Chandler & Price 10 by 15 Craftsman Press with Rice Automatic Feeder. The machines will be stocked for demonstration at various American Type Founders Company branch offices and display rooms throughout the nation.

Frank J. Ball, Supplyman, Dies

Frank J. Ball, veteran printer, dean of supplymen, and eastern salesman for the Miehle Printing Press and Manufacturing Company, died in New York City, November 13. Born in Milwaukee seventy-seven years ago, Ball learned printing there, then going to New York City, where he worked for Francis Hart and Company, which later became Theodore L. DeVinne and Company, and later on the DeVinne Press. He organized the New York Printers Supply Salesmen's Guild in 1912.

New Graphic Arts Council to Seek Equal Credit for Every Printer

THE GRAPHIC ARTS COUNCIL formed at the United Typothetae of America convention at Cincinnati probably will become an active force in the industry when the "Committee of Twelve" appointed during that convention holds its second meeting in Washington on December 17 to vote on projects.

The committee is to consider the reaction of local typothetae groups and master printers' federations to the resolution adopted at the November committee meeting. It is to confer, also, with representatives of various supplymen's associations as to coöperation which may be expected on policies adopted. Officers will be elected and plans made for leaders to assist various groups in establishing the local graphic arts councils through which the plan will operate in various printing centers.

Tentative plans submitted to local organizations as a result of the November meeting provide that all organized bodies of employing printers shall be eligible for membership, as are all organized allied groups which agree to uphold policies voted by the council, and who agree to help defray necessary operating expenses (which will be nominal).

Officers of the council are to be a chairman, vice-chairman, and a secretary-treasurer. It is understood, although not definitely decided, that officers are to be chosen from among executives of master printers' groups.

Rather than divide the energies of the new council between a number of questions, with possible dissipation of effort before desired results are achieved, it was determined that the council shall take up but one question at a time and work for a mutually agreeable solution before taking up the next matter.

The first subject to receive the undivided attention of the Graphic Arts Council will be credit policies and credit-control plans. The council will endeavor to establish sane and sound credit control on a national basis, so that prompt-pay printers in one section will not be faced with competition of "long credit" competitors in any adjoining territory. Credit-control plans will be discussed at the December meeting and submitted for approval at the joint session with supplymen.

Each local group will then be advised. Local graphic arts councils will include the master printers' federations, paper dealers, inkmakers, rollermakers, photoengravers, and all similar allied lines. While the International Graphic Arts Council will formulate policies and obtain coöperation, actual working of the plan will be through local groups.

The question of credit is understood to include machinery terms and related matters, inasmuch as sale of machinery on credit affects the credit plans of related groups. It is believed that the machinery manufacturers will be urged to form an association among themselves to provide for representation on the new Graphic Arts Council. While leading machinery houses are supporting the council, they do not have representation, since it is limited to organizations representing each group.

Expenses necessary for the functioning of the parent body will be covered by a pro-rata assessment against member councils. The chair-

man is to call a meeting of representatives of member councils within a year for election of officers for the coming year, changes in plans, and other business.

The International Graphic Arts Council is designed as a purely economic idea, and is to take no part in labor matters or price fixing.

Insurance Convention by Mail Earns Profit for Printer

Combining type, ink, and paper with brains has made the work produced by Schneidereith & Sons, Baltimore printing house, distinctive and profitable. A blotter from the series they produced for the Fidelity and Guaranty Fire Corporation of Baltimore, and which won the Albemarle trophy at the Direct Mail Advertising Association convention, is reproduced on another page. This is the story of another unusual project Schneidereith put over for the same company—"A Convention by Mail."

The stunt started with a four-page, three-color letter telling how 4,000 agents were to "attend" the convention by mail. Thirty three-color postcards followed, each two days apart. Twenty-six contained short "talks" in typical convention style, the others were utilized as weekly interrupters to set forth ideas requiring special emphasis. A folder mentioned on one card was an additional piece created for this "convention," while the directors of the corporation became so interested that a telegram-folder had to be printed to carry their message to the agents.

The convention closed with another three-color letter-folder opening to eight pages. The general manager's letter appeared on the face, a résumé was carried on the first spread, and when the sheet was opened to full size all the postcard "talks" were found grouped.

The insurance company found that increased business written by its agents more than repaid the cost of the entire project, many of the men writing policies on coverage they did not know existed prior to the "convention."

Kimberly-Clark Lawyer Dies

Moses Hooper, long one of Wisconsin's most brilliant citizens, died at Oshkosh on November 13, after a remarkable career extending over ninety-seven years. As recently as 1927 he appeared before the United States Supreme Court for the Kimberly-Clark Company and other concerns obtaining hydroelectric power from the Fox River. The case he argued before the Supreme Court when ninety-three was one of almost continuous litigation between the power interests and owners of riparian rights on the Fox River between Green Bay and Lake Winnebago.

Young Woman Named Manager of Typefounder's Branch

Women have made a place for themselves in the printing industry in past years and the most recent to step out is Ely Schwarz, new manager of the Chicago office of the Turner Type Founders Company. Miss Schwarz has been connected with both the Detroit and Cleveland offices of the company.

Revise D. M. A. A. Membership Basis to Broaden Its Service

A mail vote being conducted among members of the Direct Mail Advertising Association may cause a complete revision in the setup of that organization. The new plan divided membership into three groups: users, producers, and suppliers, with the latter two further divided into local, national, and educational.

Dues are revised under the new plan, ranging from \$80 annually for members of the national suppliers' group down to only \$10 for the educational. The board of governors is to be increased to eleven, three to be chosen by each major group, and one each by Canadians and Westerners in the association.

The work of the association is to be split up by departments so as to provide better service, and to stimulate increased local activity.

Two-Color Engraved Stationery Wins Popularity in Europe

Jay H. Maish, president of The Folks on Gospel Hill, Marion, Ohio, is back from Europe full of enthusiasm for English letterhead ideas. He reports that much more latitude is allowed across the Atlantic, letterheads frequently depicting the firm's business, yet usually being practical in the American sense.

The Britons, he says, are doing a lot with engraved letterheads, often combining two colors with shading to obtain four-color effects. Often black and white inks will be used on colored stock with startling effect. The Folks on Gospel Hill have installed one of the English presses and have been experimenting with engraved and gravure letterhead ideas.

Maish says that many of the three-color letterheads Gospel Hill creates will be produced by either of these processes.

Supplymen's "Birthday" Party Proves a Howling Success

From all reports the twentieth anniversary party of the New York Printers' Supplymen's Guild was a whooping success. The affair was a dinner-dance, with an all-amateur musical revue in conjunction. Craftsmen and employing printers' clubs of New York City and the adjacent boroughs dispensed with November meetings so members could attend.

Another enjoyable evening was spent by New Yorkers when two hundred Staten Island and Long Island printers were guests of the Mergenthaler Linotype Company at its plant in Brooklyn. The affair was the annual Fall Festival of the Brooklyn Printers' Group. L. S. Downey, president of New York Employing Printers' Association, Norman Dodge, Harry L. Gage, Joseph T. Mackey, and C. C. Rhame of Mergenthaler made short talks.

Federal Attorney Declares War on Entire Printing Industry

Printers, photoengravers, press manufacturers, and others will be watching the coming short session of Congress with worried eyes as a result of threats made by United States Attorney Howard Ameli. He threatens to ask legislation providing Federal control of the manufacture, sale, and use of printing presses; control of papermaking, with provision that no bond paper could be made without watermark; registration with Secret Service of all photoengravers; registration of the makers and

users of all photographic and photoengraving supplies. Possibly a few million children not old enough to handle cameras would escape registration, but Ameli expects such an action will stop the counterfeiting of paper money.

New York City Printers Discuss Formation of Loan Company

The December meeting of the New York Employing Printers' Association is to discuss the plan for a Printers' Factor Corporation, a mutual credit idea outlined at the October meeting. Robert R. Appleby, vice-president of Smith, Kilpatrick and Company, outlined the plan from the banker's viewpoint.

It will be necessary first of all for New York City printers to subscribe \$50,000 to make the Printers' Factor Corporation operative. This would give the credit corporation borrowing power of \$200,000, since mortgages on plants of member-printers together with contracts for printing would be collateral.

Appleby pointed out that while banks were not inclined to make loans to individual small printers, such funds would be forthcoming when the same mortgage collateral was backed by the credit corporation's cash reserve. Cost to the printers would be the 6 per cent interest the banks charge and a small sum to pay costs of running the credit office.

It would be necessary for the applicant for a loan to satisfy the corporation head that his books justified extension of credit; that the customer for whom the printing was to be done was sound; that the work was not being sold at a loss. If he could meet these conditions, Appleby said, funds would then be supplied with which to meet paper and other bills.

He also expressed the opinion that a printer should not be the head of the proposed company, but that an outside business man of high standing take charge. A necessary move would be for all paper and supply houses to declare a "moratorium" on overdue accounts.

Walter E. Soderstrom, secretary of Gibbs Press, New York City, repeated charges he made at Cincinnati Graphic Arts Conference that bankers were discriminating against small industrialists, including printers. He is pushing his plea that the Senate Banking Committee investigate the matter, since it is impossible for printers to obtain funds from the Reconstruction Finance Corporation.

Elect Small-Plant Owner Head of Denver Master Printers

Edward F. Lanning, proprietor of a medium-size plant, is the new president of the Denver Master Printers Federation. The other officers are: Vice-President Maynard Warneke, Treasurer H. R. Martelon, and Secretary Frank S. Cronk (they took him for granted and didn't bother voting on him), Directors A. B. Hirschfeld, Frank T. Smith, Martin Kraft, and W. N. Fulton.

Reorganize Financial Setup of Dill & Collins Paper Mill

Dill & Collins Company, Philadelphia paper house, announces a reorganization which will establish it on a sound financial basis and terminate the receivership under which it has been operating. Grellet Collins, president and receiver, states that the quality standards will be maintained and the same staff will continue to operate the mills.

Plan Printing Training Change to Meet Modern Conditions

Printing education for changing conditions will be the theme of the printing education meeting to be held in connection with the American Vocational Association meeting in Kansas City, Missouri, on December 9. The subject will be discussed by Oliver Wroughton, secretary, Kansas City Graphic Arts Club, and John H. Chambers, director, education bureau, International Typographical Union.

Talks on changes in courses of instruction will be made by several leading instructors in printing. E. E. Sheldon, Lakeside Press, Chicago, will talk on "Training Future Consumers as Well as Producers." General discussion will be under the leadership of Fred J. Hartman, United Typothetae of America.

Famous Law Publishing Houses Merge to Reduce Expenses

Two famous publishers of law books and other legal texts have been merged into one as Banks-Baldwin Law Publishing Company. The Banks company was founded in 1804 and purchased by Baldwin in 1924. The two were operated as separate companies, Banks in New York City, and Baldwin in Cleveland, until recently. The home office will be in Cleveland.

Sturtevant Company Enlarges Air-conditioning Service

The Cooling and Air Conditioning Corporation is now fully owned by the B. F. Sturtevant Company, parent organization, and will be known as Sturtevant-Cooling and Air Conditioning Company, with the headquarters at Hyde Park, Boston. The company makes coolers, humidifiers, and combinations of the two. E. B. Freeman is president; B. S. Foss is treasurer, and H. R. Sewell is vice-president.

Lithographic Research Council to Tackle Ink Standards

A conference on ink problems held under auspices of the Department of Lithographic Research, University of Cincinnati, resulted in decision to concentrate on (1) development of a practical method for measurement of ink consistency; (2) study of stability of driers in the presence of fountain water to determine limits of safety for concentration of drier in the ink and acidity of fountain solutions; (3) study of factors controlling extent of emulsion of water in the ink on the press and factors tending to cause inversion of desired water-in-ink emulsion to undesired ink-in-water type.

Appreciation of Printing Work Is Sponsored by Educators

The National Education Association is the sponsor of a printing project for school printing classes, calling for printing of posters using specified copy. The idea is to encourage setting the copy "in such beauty of form and typography that it will be a suitable poster to frame and hang in schools and homes."

A letter to school officials states, "Printing is one of the oldest and finest of arts and we want to help both the students and public to appreciate its finer side."

The U. T. A. department of education hopes to display the posters at the Twelfth Annual Conference on Printing Education to be held in New York City next June.

Employers "Sit Tight" as Union Fights Howard Wage Cut

The long and involved wage discussions of the New York City employing printers and Typographical Union No. 6 have finally come to an indefinite end. The employers, with few exceptions, are holding to the agreement negotiated by International Union President Howard, while the union officials are attempting to revive the subject with a board of arbitration, adding that Howard has been asked for strike-vote permission in case employers refuse. The employers are "sitting tight."

This new effort was encouraged by arbitration in progress between the union and newspaper publishers. The workers' representatives are seeking a thirty-six-hour week and a further increase in wages, while the newspapermen want an eight-hour day and a 20 per cent reduction in the wage scale.

Westinghouse Electric Believes Business Is "Looking Up"

Latest report to stockholders of the Westinghouse Electric and Manufacturing Company states "indications are that business is definitely on the upturn, and, while such indications have not yet translated themselves into a general uplift, we are definitely advancing."

The report reflects business conditions generally, showing a net loss of \$2,715,122.

A. W. Robertson, chairman of the Committee on Industrial Rehabilitation, is touring the nation to urge the replacement of obsolete and worn machinery at today's low prices as the best way to quicken business recovery.

U. T. A. Asks Members to Help Printing Education Projects

Together with its plans for a Printing Education Week beginning February 13, 1933, the U. T. A. is encouraging member groups to do everything possible to promote new courses for printers in all local schools. Suggested courses and textbooks are outlined, together with the list of courses being given in some cities under sponsorship of typothetae groups. Local organizations are urged to provide scholarships for deserving young men desirous of taking the printing course offered at Carnegie Institute of Technology in coöperation with the Typothetae Educational Foundation.

Cut Postage Rate to Make Work, Postmaster General Urges

It becomes increasingly evident that when the short session of Congress convenes this month pressure will be brought to make first-class postage two cents an ounce again, instead of three. It will not be necessary for printers to force the issue, members are advised by the Capital District Typothetae (of Albany, New York), since the Postmaster-General is urging the reduction to provide "more revenue and work opportunities for postal employees who are being deprived of employment as a result of the decreased postal business."

J. O. Adams, progressive secretary of this group, also informs members that the best way to check on their business is not by total sales, but by the number of productive hours worked. Reminding printers that men normally work faster when busy, he points out that an increase of 20 per cent will show a profit, even though ledgers are now red inked.

He adds that ten depressions in the last seventy-five years lasted: 1857—twelve months; 1869—eight months; 1873—for thirty months; 1884, twenty-two months; 1893, twenty-five months; 1903, for twenty-five months; 1907, twelve months; 1914, but eight months; 1921, fourteen months; 1929, thirty-six months. He adds, "We've lived up to our reputation of breaking records by breaking this one. Now let's get back to work!"

Cincinnati Printer Earns Profit by Boosting Other Business

An attractive sticker, "The Election Is Over—Let's Get Down to Business," created by the Alfred M. May Company, Cincinnati printing house, is achieving widespread popularity not



only in that city, but in many other localities as well. The stickers are sold to anyone wishing to use them on letters, envelopes, and packages. Electros of the design are being used in newspaper advertising of local business houses. The first to adopt it was the Fifth Third Union Trust Company, a leading bank. The newspapers took up the idea, commenting on it in their editorial columns.

Printing Students of Australia Publish Own Newspaper

An "unconventional newspaper" is the way Melbourne (Australia) Technical College describes *Key Taps*, prepared by printing students for the college exposition. The paper is the brainchild of Jack Gartner, nineteen-year-old apprentice-student, who created the heading and general outline of the paper. It was machine-set and printed by Jack Gartner and other students. Two colors were used in an advertisement on the back page. Nicely balanced, the newspaper consists of four seven-column pages with attractive appearance.

E. R. Richards Leaves Cottrell

E. R. Richards, western manager for C. B. Cottrell and Sons Company, with offices at Chicago, has resigned. He formerly was in charge of the Sears Roebuck and Company's printing plant. His future plans are not known.

T. R. Jones Is Named President of American Type Founders

This issue was on the press when we learned that T. R. Jones had resigned as vice-president and general manager of the Harris-Seybold-Potter Company to become president of the American Type Founders Company. Jones succeeds Joseph F. Gillick as the head of the American Type Founders. Well known in printing circles, Jones' many friends will rejoice in his appointment.

Colorado Master Printers Seek Means of Creating Business

Master Printers of Colorado, trying to find some way out of their difficulties, have been studying conditions in other sections. Secretary Frank Cronk advises them that compared with Chicago on a basis of population, Denver should have 110 printing plants. It has 119. The question puzzling them now is are they overequipped or not selling enough? To top off his summary, Cronk comments: "Commissioner George Hall of the Associated Printers of St. Louis says, 'The greatest handicap any group of men in the same line has to contend with is inertia—lack of interest or lack of cooperation . . . and by the same men who should be the most interested, or who will gain most by the improvement.' The subject is receiving further consideration.

Mergenthaler Reports a Loss of \$993,536 for the Fiscal Year

The earnings report of Mergenthaler Linotype Company for the year ending September 30 shows a net loss of \$993,536, compared with net profit of \$936,161 a year ago. Current assets of the company were \$15,430,675, including \$660,132 in money and liabilities of \$20,904, as compared with current assets of \$16,178,320, including \$1,208,451 in cash, and liabilities of \$154,288 in the previous fiscal year. The company maintains its strong financial position and expects definite improvement during the coming year.

S. P. Richards Paper Company Handling Westvaco Brands

The southeast is to be served by the S. P. Richards Paper Company, Atlanta, Georgia, in the future as distributor for West Virginia Pulp and Paper Company. The well known Westvaco brands of coated and uncoated book, writing, bond, and mimeograph papers, and Bristol will be carried in stock by the Atlanta house and also by its branch located in Montgomery, Alabama.

Charles I. Ferguson Once More Climbs Back Into Harness

Charles I. Ferguson has decided that retirement isn't good for a man in his prime and so has organized the Ferguson Printing Ink Corporation in New York City, handling printing and lithographic inks, a new roller of the company's special development, rubber blankets, photo-litho plates, and other supplies. C. Wilson Foshay, for many years an associate of Ferguson, is general manager of the company.

Publisher John E. Jenks Dies

John Edward Jenks, for thirty-four years editor and publisher of *The Army and Navy Register*, died in Washington, D. C., on November 8. For the last forty-two years he had been president of the *United States Government Advertiser*. He was secretary of the National Capital Press and vice-president of the United States Ordnance Company.

Civil War Printer Is Dead

Louis D. Goldsborough, ninety-two, who set story for Baltimore *Sun* of attack on Fort Sumter at outbreak of Civil War, and who set type for first issue of the *New York World* in 1881, is dead at Baltimore.

Help for Pressmen Is Offered by New York City Instructor

A new series of helpful cards and folders has been prepared by A. Fred Bowden of the School for Printing Pressmen, 240 West 40th Street, New York City, and will be sent any pressman sending six cents postage. The sheets include: Twenty-four ways in which a process color job may be run; checking up on register; practical reasons for makeready; relief, intaglio, and planographic printing; ink troubles, their cause and remedies; ingredients of printing ink. It is a time-saving series.

High-Speed Presses Are Called Way to Increase Profits

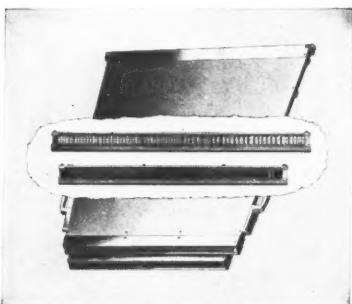
A tour of 30,000 miles through forty-two states in the last year has convinced G. E. McCabe, former advertising and sales executive of the Miller Printing Machinery Company, that printers equipped with the modern high-speed presses, capable of quick production at low costs, are the ones who will make money during coming months. "Business is picking up everywhere, but low costs are still the key to orders," he said. McCabe and his wife are visiting their son, C. E. McCabe, in Chicago.

Reply-Card Letterhead Brings Home the Bacon for Printer

The Hamilton Press of New York City is cashing in on the "Sure Reply" letterhead it has produced, which has a heavier weight reply card of the same stock attached to the bottom of the sheet. It makes it impossible for the reply card to be mislaid and prevents careless omission of the card in stuffing envelopes. Having the card an actual part of the letterhead is the principal feature, inducing many to reply because of its sheer novelty.

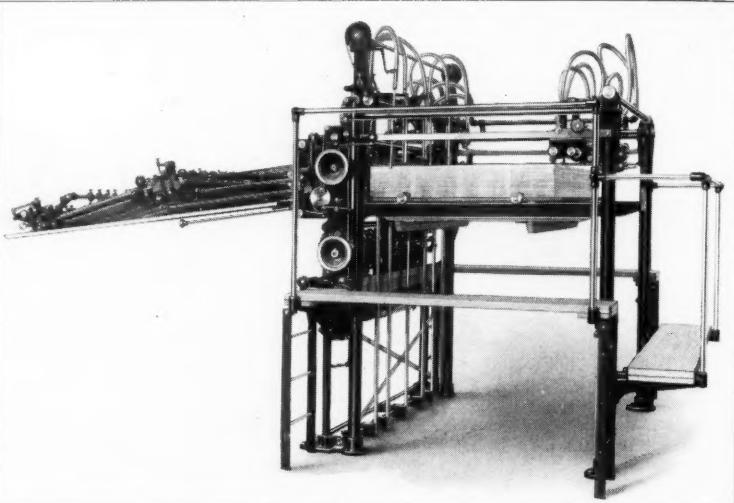
New Equipment for the Printer

THREE KINDS OF WORK from one Intertype is the slogan adopted by the makers for their new Model G Intertype Combination Mixer. The upper main magazine of the new machine



Showing the extra width of the new main magazine of the new Model G Combination Intertype Mixer

is a full two inches wider than the ordinary seventy-two-channel display main magazine. This extra width makes possible full fonts of display and head-letter matrices up to thirty-six points, the large sizes being set from the standard keyboard operating the ninety-channel magazine on the same machine. It gives



Here is how the new Christensen Suction Pile Feeder looks when conveyor tapes are extended across feed-board. Note the trim lines of the machine and the "easy to get at" way it is built. It was built for economy

added flexibility to newspaper and commercial shops needing a wider range of faces. Full information may be had direct from the Intertype Corporation, or by writing to it in care of THE INLAND PRINTER.

A NEW SUCTION PILE FEEDER is announced by the Christensen Machine Company as being applicable to all types of sheet-fed presses. It is of simplified, modern design, embodying unit construction, all ball-bearing tape rollers, Alemite lubrication, and replaceable bearings throughout. The power elevator automatically squares the pile against the front guides, with screw adjustment of pile sideways. Separator is a combination of combing-wheel buckler and suction cup, adjustable to buckle while machine is in operation. Front suction sheet carriers are of swing type.

Other features: Tape conveyor, calipers, adjustable tail-end slow-down, sheet straightener, front-end trips, side-guide trips, rotary side guides, lowering conveyor tapes, one-man folding when hand feeding is desired.

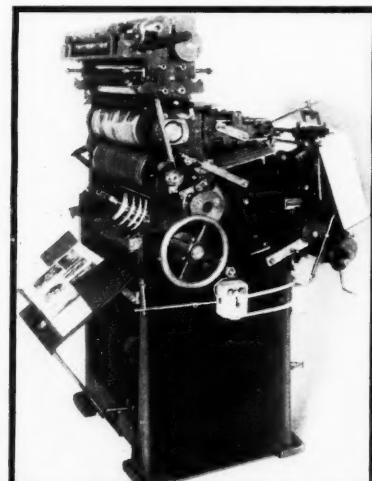
There is a clutch between feeder and press, and a throw-off mechanism which permits starting or stopping of feeding without using the clutch. Further information on the new feeder may be obtained from the Christensen Machine Company, care THE INLAND PRINTER.

A NEW VEE SLOT HOOK for which special features are claimed has been developed by the Printing Machinery Company. The Sterling Vee Slot screw and jaw are made of special alloy steel tempered in a controlled furnace. The nut, which is the third part of the hook, is made of regular steel. Because of the alloy used, the maker states, it is possible to make the jaw three-eighths of an inch wide instead of one-half. Users of Vee Slot plate cylinders may obtain further information by writing the Printing Machinery Company, in care of THE INLAND PRINTER.

A RED FIBER with a catchy name is "Leather-life," new product of the Wilson-Jones Company. The line includes red fiber wallets, file pockets, mailing envelopes, legal and commercial file jackets, brief covers, and a full line of clasp, tension tie, and photo-mailing envelopes. Window cards, counter display cases, and also

blotters are provided as sales aids. The catalog may be had by writing Wilson-Jones Company, in care of THE INLAND PRINTER.

TWO SMALL HIGH-SPEED OFFSET JOB PRESSES are offered by the Webendorfer-Wills Company. They are 12 by 18 and 18 by 23. Speeds up to 5,000 impressions an hour without vibration are assured. Suction feeding, the same as this company's Little Giant letterpress, is supplied. The water motion for the smaller size consists of two form-dampening rollers, one brass vibrating roller, one ducking roller, water fountain and roller. Inking is done by two form rollers, four vibrating steel drums, three composition rollers, a steel rider roller, ink ducking roller, ink fountain. Printing cylinders are specially ground; register is accurate and easily adjusted; impression can be



It doesn't take up much space, but it does a big task for the printer "trying out" offset as an addition to his equipment. It runs at the rate of 5,000 an hour

regulated while the press is running. The larger machine is similarly equipped, with three form rollers instead of two. Full data on both machines may be had from Webendorfer-Wills Company, in care of THE INLAND PRINTER.

THE ROAD TO RECOVERY

SERVICE

The Plus Sign of Business

Service consists in giving the customer something more than the strict letter the contract calls for. It grows out of a thoughtful consideration for his convenience; a sincere desire to make his purchase a source of complete satisfaction.

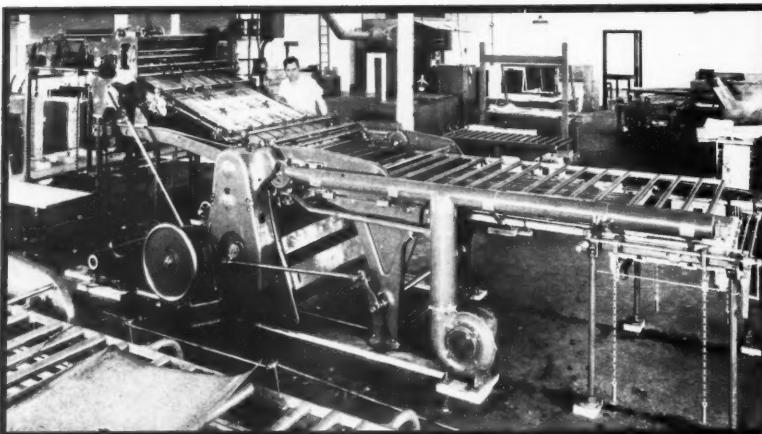
Single transactions may be swung by price alone but lasting business relationships are never built on a cut-price basis; they are made by giving the customer something more than he bargained for. And lasting relationships, founded on confidence, cemented by good-will, are the only kind permanently profitable to both parties.

This advertisement is one of a series dealing with current economic problems affecting the printing and publishing industry. We will gladly send on request a booklet containing reprints of the entire series.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

Linotype Baskerville and Caslon Old Face

Please Mention THE INLAND PRINTER When Writing to Advertisers.



This is the 28 by 34-inch size of the imported L and M intaglio press. It is shown in operation at the plant of Stockinger Process Corporation, New York City. The presses are distributed in this country by General Printing Machinery Corporation. Two other sizes are available, the 11 by 18 inch, and the 21 by 28 inch

AIR CONDITIONING is an important problem in the printing plant and knowing the relative humidity at all times is a vital first step. A new direct-reading hygrometer has been produced by the Bristol Company which records changes within a few moments. The measuring element consists of sensitive wood fibers built up on a spiral nicked wire screen. Further data may be had by writing the Bristol Company, in care of THE INLAND PRINTER.

IMPROVED FOLDING SERVICE is suggested by two new small machines offered by the Barkley Associates. One consists of a folder which will fold small circulars as tiny as $\frac{1}{8}$ by $\frac{1}{8}$ inch. It is designed for package inserts and similar small items. It can be furnished with three or five parallel folds and one right-angle fold. The other machine consists of a counting device for high-speed folders, counting and separating into groups of six to one hundred. Full data may be had from Barkley Associates, in care of THE INLAND PRINTER.

ANOTHER NEW SMALL-SIZE OFFSET PRESS is in production for January delivery. It is the Langburn Press, being built by Cochrane-Bly Company. Officially a 14 by 19-inch press, it will take a sheet 15 by 20 inches. As described by the makers, every precaution has been taken to eliminate vibration. The side frames are mounted on a heavy base which is the support for the motor and drive mechanism. All operating cams are arranged to operate from a single camshaft to avoid cam action affecting the smooth working of the printing cylinders.

The press stands fifty-three inches high, forty-four inches wide, and is eighty-seven inches long with feeder. A one-and-one-half-horsepower motor drives the press, while an auxiliary half-horsepower motor operates the feeder air pump. Speeds up to 5,000 an hour are possible on this new press.

The ink motion includes eighteen rollers in all (steel, ductors, distributors, oscillating, riders, and the three form rollers). A washup device for quick cleaning of the entire ink motion is provided and can be attached easily. The water motion involves two damper rollers in contact with the plate, a ductor, two brass rollers, and an oscillating movement.

An automatic tester prevents contact between impression cylinder and blanket when no paper is passing between them. A hand lever for use in throwing the cylinder out of adjustment is provided, returning it again to exact position without affecting the setting. Automatic pile delivery with press-stop is provided.

A SHEET-FEED GRAVURE PRESS from England is being introduced in this country by General Printing Machinery Corporation. The press comes in three sizes and is built by Linotype and Machinery, Limited. The press prints from a copper plate only two-hundredths of an inch in thickness, which is clamped to the plate cylinder. Inking and doctor mechanisms of this gravure press are simple.

The 25 by 38-inch size is illustrated. It has a speed of 2,800 impressions an hour. A feeder is desirable. The 21 by 28 and the 11 by 18 sizes run at 3,000 impressions an hour. The extension delivery of the press shown provides space for a series of air blasts, fed by the blower. An air stream on the wiped plate, between doctor-blade and impression line, is a unique feature which, it is claimed, improves printing quality.

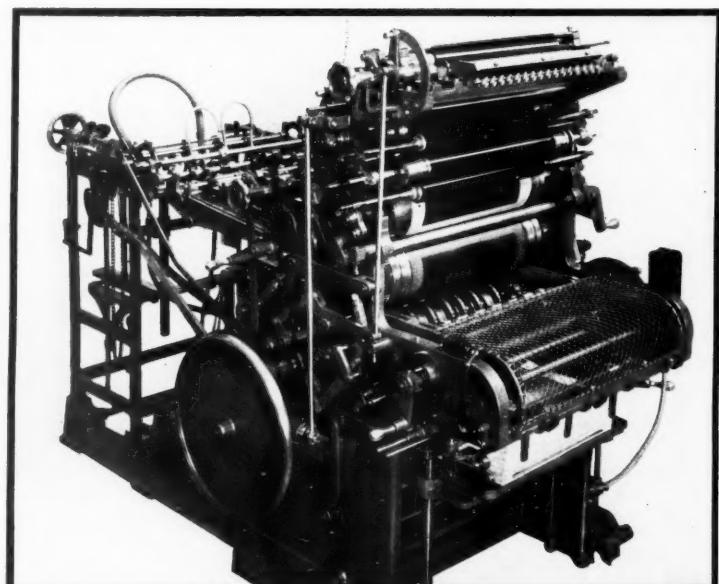
Harry L. Gage is president of General Printing Machinery Corporation. Full information on these rotogravure presses can be had from the company in care of THE INLAND PRINTER.

INCREASED FREEDOM in typography is provided by the new Tempo Medium Italic produced in matrix form by Ludlow. In addition to the alphabet of standard capitals, there is available a complete alphabet of cursive capi-

A NEW TEMPO Italic is Designed Italic is Design

These sample lines show the 24-point size of the new Tempo Medium Italic, together with the cursive caps

tals which depart considerably from formal design. Tempo Medium Italic is a heavier version of the same features presented in Tempo Light Italic, which have had wide acceptance among discerning typographers. Further information on Tempo Medium Italic may be had from Ludlow Typograph Company, in care of THE INLAND PRINTER.



This is the Langburn press, one of the new small offset presses which are being produced to enable typographic printers get into this field with the smallest possible investment. The presses are capable of quality work and are simple to understand and may be operated with little but special training

THE INLAND PRINTER

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois
New York Advertising Office, 420 Lexington Avenue

Address All Communications to The Inland Printer
205 West Wacker Drive

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No. 3

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

Single copies of THE INLAND PRINTER may be obtained from newsdealers and typefounders throughout the United States, and subscriptions may be placed through the same agencies. Patrons will confer a favor by forwarding to us the names of responsible newsdealers who do not have THE INLAND PRINTER on sale.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & CO., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & CO. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER RESERVES the right to reject any advertisement for cause.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

THIS PRINTING BUSINESS — CUSTOMERS — QUESTIONS PRINTERS ASK—and two other interesting booklets sent for 25 cents in stamps with Catalog of Books and Systems for Printers and Publishers. R. T. PORTE, Salt Lake City, Utah.

FOR SALE

FOR SALE—43x56 and four 46x65 inch Miehles, prices \$325 to \$500, and extra for extension deliveries or Cross Automatic continuous feeders on some presses; 52x65½-inch Hancock perforating line-up table, \$300; 1½-inch No. 12 Morrison wire stitcher, \$100; 38x38-inch Hall circular folder, with 3 long parallel and 2 right angles, \$75; and with McCain feeder, \$150; 32x44 Dexter jobbing folder \$100, and with Cross feeder \$275; 38x52 Dexter jobber with pile feeder, \$250; Christensen automatic stitcher with 5 stations, 2 heads, \$750. Most machines have D.C. motors. Now set up in Chicago. Write for information and arrange for inspection. Dept. P, THE WANNER COMPANY, 720 Sherman Street, Chicago, Ill.

FOR SALE—Seven Kidder roll-product, rotary wrapping paper presses: two one-color 36x48 in.; one two-color 36x48 in.; one three-color 36x48 in.; one four-color 36x72 in.; one four-color 48x72 in.; one two-color 36x48 in. combination roll and sheet delivery; one two-color 30x40 in. combination roll and sheet delivery. For full particulars, address D 586.

WANTED TO SELL—No. 5 Babcock press with extended delivery, Craig heater, Orteb agitator, automatic feeder and 3 chases, takes 28x41 sheet, excellent condition, sells new for about \$8,000. If interested, write for further information or make an offer. D 580.

FOR SALE—10x15 in. C. & P. Miller unit, \$200, rebuilt; Kluge unit, \$550; Model 8 Linotype; Baum 55 folder, \$100; Multicolor and Autofede, \$250; Diamond 32 in. hand cutter. A. B. C. MACHY, 1218 N. Wells St., Chicago.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 S. Dearborn Street, Chicago, Ill.

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. AMERICAN MANUFACTURING COMPANY, U.S. 131 at M.C.R.R. 4, Kalamazoo, Michigan.

FOR SALE—Job printing plant, including weekly newspaper, located Central New York State. Details upon request. D 588, care INLAND PRINTER, 420 Lexington Avenue, New York City.

FOR SALE—Miller High Speed press, 12½x19-inch sheet; guaranteed good condition; price \$1,500. PROCTOR-SAUNDERS PRINTING CO., INC., Norfolk, Va.

FOR SALE—Three and four-color process calendar picture plates, one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

FOR SALE—50-inch Seybold "Dayton" cutter. D 504.

HELP WANTED

Composing Room

COMPOSITOR—Well-equipped printing plant doing better class direct-by-mail advertising, situated in mid-west city of 90,000, desires services of young man 24 to 30 capable in laying out and executing tasty typography; prefer one who is graduate of some recognized school of printing; should have at least a good high school education. Write full particulars as to habits, etc., send samples of your work, give references and salary desired. D 597.

INSTRUCTION

LEARN LINOTYPE—Two courses, correspondence and practical. Write for catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

All-Around Men

MONOTYPE COMBINATION, also handman of 15 years' experience on job, book, commercial, publications and tariff. EDWARD E. BILLINGS, 326 Culbertson Avenue, Greensburg, Pa.

OPERATOR, pressman, floorman; want job, newspaper or job shop; \$22.50 weekly; references. RAY COX, 818 9th Street, Bakersfield, Calif.

Megill's Patent

SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent

DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for any Stock. \$2.50 set of 3.

Bindery

FIRST-CLASS PAPER RULER and cutter wants position; will go anywhere; familiar with automatic feeders and all kinds of ruling machines. D 595.

Composing Room

EXPERT STONEMAN, 20 years' experience as head stoneman in some of the leading color houses throughout the United States, doing lock-up, line-up and okaying of press sheets; familiar with patent bases and high-grade color work; realize the value of pressroom time; union; will go anywhere. D 488.

LINOTYPE OPERATOR AND PRINTER, 5 years floor work, 3 years as operator and machinist in non-union shop doing high-grade printing; steady worker; age 24; high school education; will work anywhere, part or full time. CHARLES H. WERNEKE, 505 S. Indiana St., Greencastle, Ind.

LINOTYPE OPERATOR, union, wants situation, book or job; anywhere, no objection to small town or short work-week; fifteen years' book and job experience; 5,000 to 7,000 ems hourly; accurate and reliable; 33 years old; single. Will answer all replies to this ad. D 589.

COMPOSITOR, young, capable, over 12 years' experience in both job and agency-ad shops; age 28; union; prefer position in eastern or New England state. D 594.

LINOTYPE OPERATOR with own Model 8 linotype, 15 years' experience as operator and compositor, would like connections with printer or publisher. D 591.

PRINTER, Linotype operator, desires position where he can get some monotype experience; have completed combination course in factory. D 590.

PRINTER—A-1 compositor; layout, estimate, write, edit; news, job and book experience; good country plant preferred. D 596.

Executives

THOROUGHLY SEASONED EXECUTIVE, 39 years of age, available as manager or superintendent; have wide experience in supervising the economical production of catalogs, booklets, direct-by-mail literature; thorough knowledge of estimating and costs; have produced much printing of the higher type; can bring to your plant practical knowledge of all printing problems and the ability to produce at a profit. D 542.

YOUNG MAN, with 8 years' composing and pressroom experience, desires executive position in middle west; age 28. D 582.

Managers and Superintendents

A PROFIT-MINDED printer-foreman, tasty compositor, make-up, lock-up, automatics, cylinders, jobbers, wants job where he can make his permanent home; medium or small plant; can put brains, experience, confidence into his work; handle entire plant operation problems; make business produce more money, estimate, meet customers intelligently, handle and cut stock; go anywhere; middle age; "on the square." D 567.

GENERAL MANAGER, with four business successes to his credit, will consider change; plants doing \$75,000 to \$500,000. D 581.

Office

EXECUTIVE SECRETARY of a leading printers' Board of Trade wishes to change location, or will assist in organizing new printers' organization. D 587.

ADVERTISER seeks partnership with reputable printing firm of good financial standing. D 593.

Pressroom

GORDON PRESSMAN, experienced, reliable, wants to learn typesetting; salary no object; Chicago shop only. WM. STERN, 6331 S. Ada St., Chicago, Illinois.

CYLINDER PRESSMAN, A-1 on all classes of work; 25 years' experience, 12 years as working foreman; reliable; wages reasonable. D 585.

Proofroom

PROOFREADER, capable of taking charge of progressive proofroom, seeks position with firm requiring man of ability. D 592.

WANTED TO PURCHASE

MUSIC TYPE—Domestic or foreign; cash for bargain. Write CONAWAY PRESS, East Chicago, Indiana.

BUSINESS DIRECTORY

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bronzing Machines

THE BARMA High Speed Flat Bronzer operates with any press. Write KILBY P. SMITH, 516 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Calendar Plates

JUST OFF THE PRESS—Circular showing new sizes and styles of Ready-to-Print calendar plates; 2 inch and single column width. Send for this circular, it will help you get more business. FRANKLIN COLORTYPE CO., 820 W. Van Buren St., Chicago, Illinois.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment for Sale

MAGAZINES, molds, fonts, spacebands, liners, etc., new and used, bought, sold, traded. F. A. MONTGOMERY, Towanda Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP. 56-72 Canal Street, Lyons, N. Y.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Electrotypes' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5 1/4 by 9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut St., Philadelphia, Pa.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
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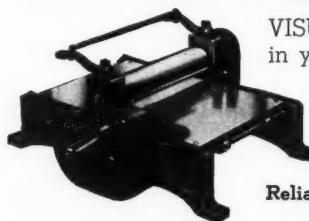
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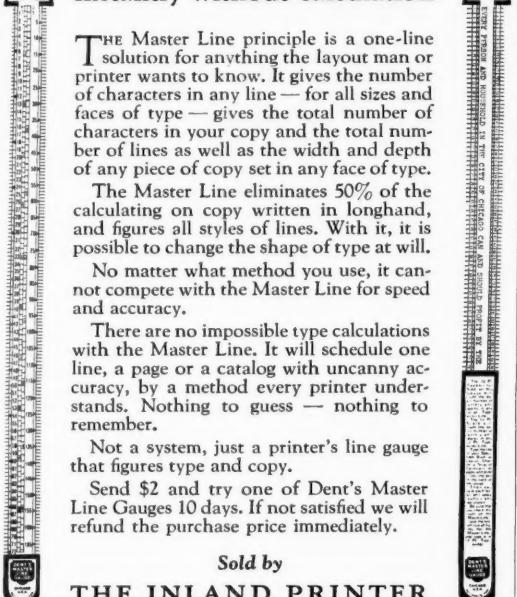
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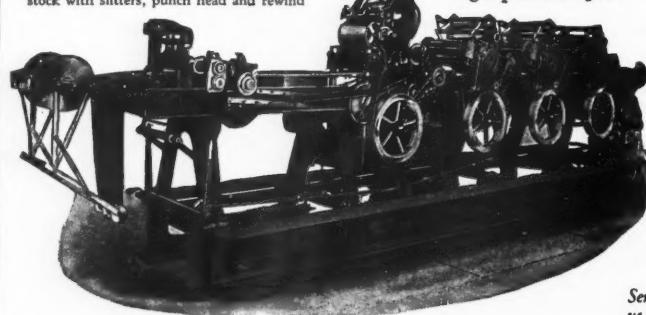


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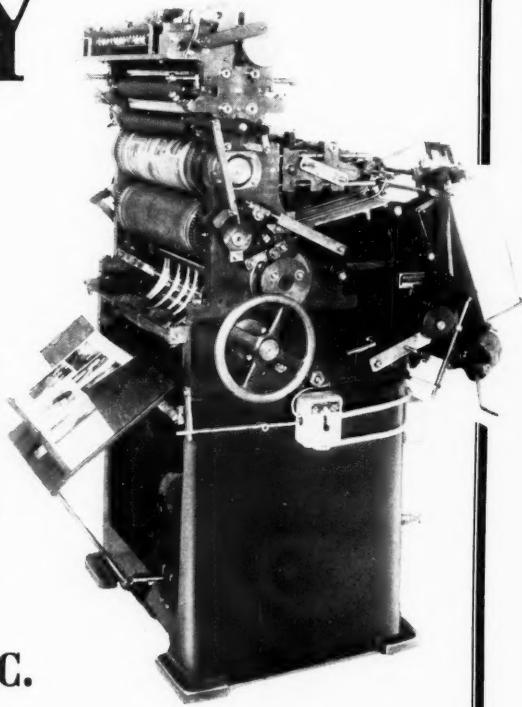
A machine the trade has been looking for. A machine that is going to meet the trade's expectations. An outstanding accomplishment in designing. Easy to operate and conveniently controlled. Substantially and accurately built.

AN ALL-AROUND, FIRST-CLASS OFFSET PRESS
MODERATELY PRICED

Its adaptability will prove profitable on all classes of job work. Also furnished in 18 x 23 size.

WEBENDORFER-WILLS CO., INC.

MOUNT VERNON, N. Y., U. S. A.



These Timely Seals



CREATE
BUSINESS
for PRINTERS

EVERY business executive is interested in helping put over this message. You, Mr. Printer, can sell these seals exclusively to business men in your locality.

The stock suitable for this job is Mid-States Cherry Medium Gummed Paper made and sold by MID-STATES GUMMED PAPER CO., 2433 S. Damen Avenue, Chicago, Illinois.

We have found this stock to run very smoothly on our automatic press for it is a Really Flat Gummed Paper.

The necessary electros for these seals can be obtained for \$3.25 for printing nine up, together with sample sheet.

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THE ALFRED M. MAY COMPANY
917 MAIN STREET « » CINCINNATI, OHIO

LEADERS, too, In Trade Work
for Chicago's Printers . . .

COMMERCIAL BOOK BINDING

AT ITS BEST

BROCK & RANKIN will not lower the quality of their workmanship to a ruinous, competitive price basis. Printers in the Chicago area, who serve houses of the better class, rely upon our maintaining the standard that identifies fine craftsmanship throughout the business cycles.

The reputation of BROCK & RANKIN attests maintenance of our standards, while reduced current costs enable us to lower charges proportionately.

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INCORPORATED
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610 S. LaSalle St. • Chicago, Illinois

Now More Than Ever —it is necessary to Cut Costs!

You can do it with the—

CHALLENGE-MIELKE PAPER DRILL

THE economically priced paper drilling machine that met with instant favor because it turns out the highest quality of work at amazingly high speed . . . low cost . . . and with utmost simplicity.

It will turn out volumes of work in one-eighth the usual time. A clean, smooth hole through a lift of paper at a single stroke. A single spindle drill with a multiple set-guide that permits drilling six holes in as many positions at one setting. Holes $\frac{1}{8}$ - to $\frac{1}{2}$ -inch in diameter. Direct motor driven.

It is moderately priced . . . it is economical to operate . . . it combines increased production and high quality! Write for specimen sheets and information.



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—more work—better work—every day

with a—

DIAMOND POWER CUTTER



G-115

WHEN cost goes down, the profit margin goes up—that's how the Diamond Power Paper Cutter increases profits. It does its work with ease and in less time—it never fails.

Inspect, compare and test the Diamond Cutter at once. See how simple it is to operate—note its rugged, wear-defying construction—examine its many unmatched safety features—learn how little it requires for power and maintenance.

Get all the facts and details now—It will pay you. Write today for complete descriptive literature on this and other Challenge Creations.

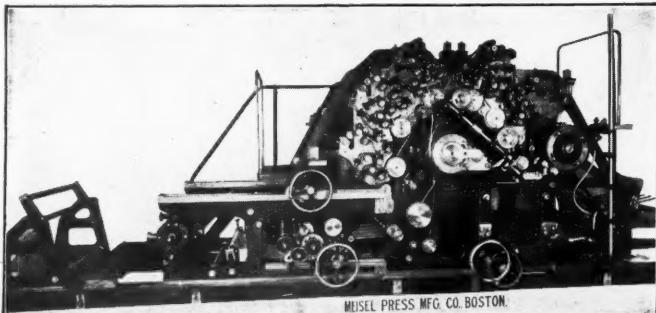
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3. Speedy gripper motion.
4. Impression throw-off.
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11. Rack back inking for accessibility.
12. Heavy base for precision in operation.



Reg. U. S. Patent Office

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19. Separate motor drive for inking-up.
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21. Efficient accumulating delivery.
22. Speed — 8,000 impressions per hour.
23. Not soon to become obsolete.
24. Low floor space to production ratio.

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READY CUT AND
SCORED TOP SHEETS. A
TIME SAVER AND AID
TO SUPERIOR PRINTING

FOR THESE PRESSES

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It must attack. The printed message is
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They will gain an audience and present
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printed specimens are at
your service*

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*shows
Biggest*

INCREASE IN SALES



Ta-Non-Ka Bond is water marked and comes in white and ten sparkling colors. Standard weights and sizes. Also Ta-Non-Ka Mimeo Bond in white and six colors. Write for samples.

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This is concrete evidence that users are switching to Ta-Non-Ka. And, of course, the reason why they are switching is simply because Ta-Non-Ka Bond offers *a better grade of quality for less money.*

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Write for samples—and try it!

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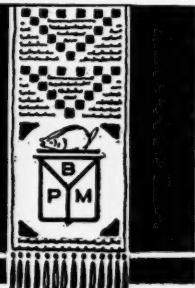
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Cartwright Paper Co.
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CHICAGO, ILL.
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MILWAUKEE, WIS.
Oshkosh Paper Co.
MINNEAPOLIS, MINN.
General Paper Corp.
NASHVILLE, TENN.
Bond-Sanders Paper Co.
NEW YORK, N. Y.
F. W. Anderson & Co.,
16 Beekman St.
Keith Products Co.,
417 Lafayette St.
Urquhart Paper Co.,
58-60 Reade St.
OSHKOSH, WIS.
Oshkosh Paper Co.
PITTSBURGH, PA.
General Paper & Cordage Co.
RICHMOND, VA.
B. W. Wilson Paper Co.
ST. LOUIS, MO.
Acme Paper Co.
ST. PAUL, MINN.
General Paper Corp.
SAN ANTONIO, TEXAS
Shiner-Silb Paper Co.
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Bonestell & Co.
SPOKANE, WASH.
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WASHINGTON, D. C.
Stanford Paper Co.

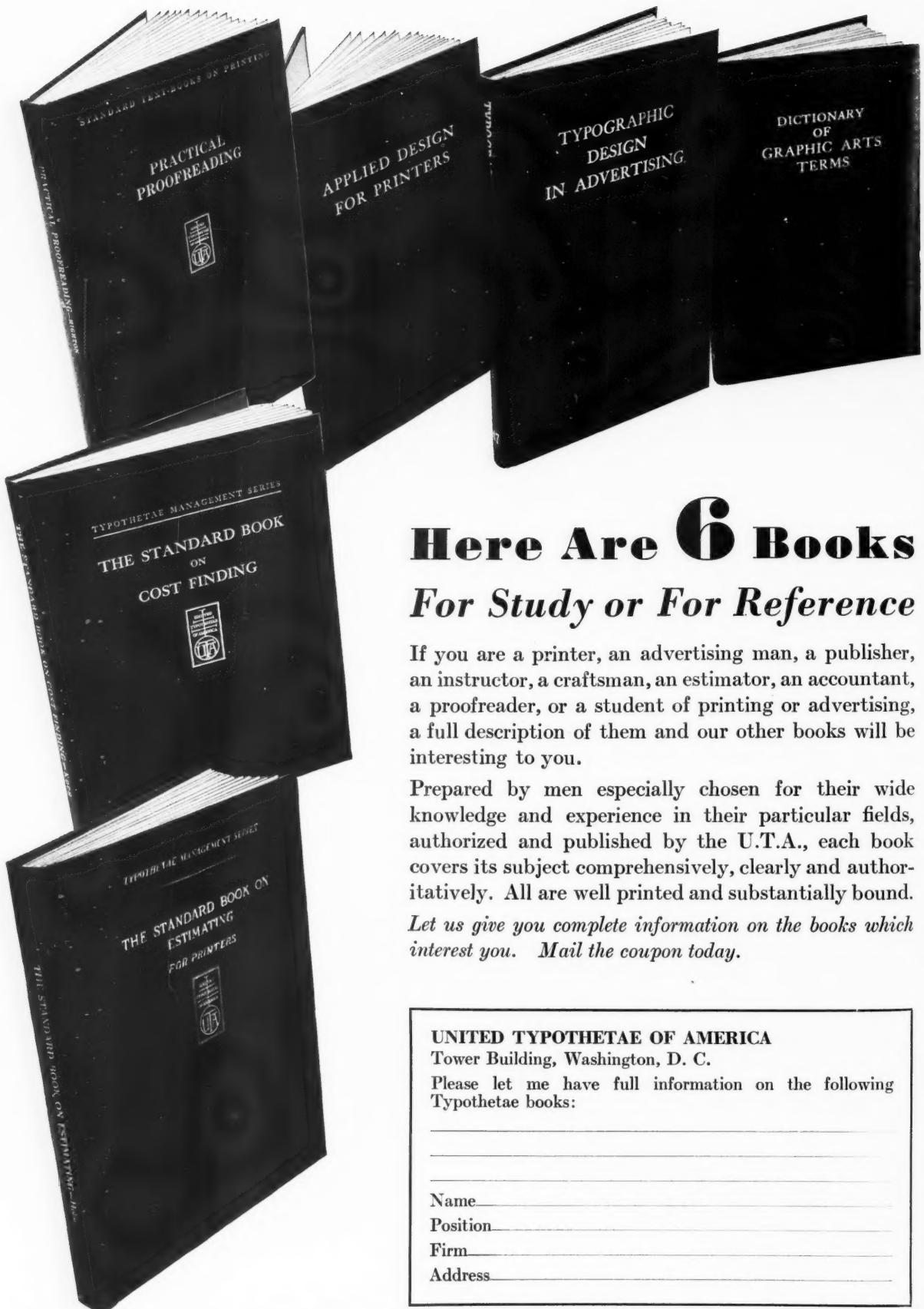


TA-NON-KA BOND

WATER MARKED



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Here Are 6 Books For Study or For Reference

If you are a printer, an advertising man, a publisher, an instructor, a craftsman, an estimator, an accountant, a proofreader, or a student of printing or advertising, a full description of them and our other books will be interesting to you.

Prepared by men especially chosen for their wide knowledge and experience in their particular fields, authorized and published by the U.T.A., each book covers its subject comprehensively, clearly and authoritatively. All are well printed and substantially bound.

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Position _____
Firm _____
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A negative sales attitude —

will not bring prosperity back. Use of cheap letterhead bonds will not increase your printing sales. Constructive propaganda, only, will reverse the tide of falling quality standards and create the confident enthusiasm among your printing customers necessary for a reversal of trend to the profit side.

Avalanche Bond is a generous rag content paper priced low to help you retrieve those buyers of business stationery who are temporarily using cheaper stationery. They are now looking forward to the time when the last batch of stationery is consumed so that new letterheads can be printed on rag bond paper again. Their pride has suffered vastly more in lowering the former quality standard of their stationery than the meager saving they accomplished in dollars and cents.

These printing buyers are ripe for a return to higher letterhead quality standards. Specify Avalanche Bond, a fine quality rag paper with all the snap and crackle of a stationery gentleman of character.

AVALANCHE BOND



Manufactured by GILBERT PAPER COMPANY at Menasha, Wis.

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GILBERT PAPER CO. NO. 1 LINEN LEDGER . DREADNAUGHT LINEN LEDGER . OLD IRONSIDES LEDGER . DAUNTLESS LEDGER . ENTRY LEDGER
WHITE CLOUD ONION SKIN . WAVECREST BOND . GILBERT SAFETY BOND

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Baltimore, Md.	H. A. Lougnick	Minneapolis, Minn.	General Paper Corp.	Seattle, Wash.	Carter, Rice & Co. Corp.
Baton Rouge, La.	Louisiana Paper Co.	Minneapolis, Minn.	Inter-City Paper Co.	Shreveport, La.	Louisiana Paper Co.
Birmingham, Ala.	Sloan Paper Company	Monroe, La.	Louisiana Paper Co.	St. Louis, Mo.	Baker Paper Company
Chicago, Ill.	Messinger Paper Company	New York, N. Y.	Allan & Gray, Inc.	St. Paul, Minn.	General Paper Co.
Chicago, Ill.	Sviggart Paper Company	New York, N. Y.	Blake-Butler Paper Co.	St. Paul, Minn.	Inter-City Paper Co.
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Columbia, S. C.	Epes-Fitzgerald Paper Co.	New York, N. Y.	Green, Low & Dolge, Inc.	Texarkana, Ark.	Louisiana Paper Co.
Columbus, Ohio	Scioto Paper Company	New York, N. Y.	R. C. Kastner Paper Co.	Toledo, Ohio	Millcraft Paper Co.
Detroit, Mich.	The Paper House of Michigan	New York, N. Y.	Oshkosh Paper Co.	Topeka, Kansas	Central Topeka Paper Co.
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\$100 EACH

A simple and accurate price list based on five rules for hand display and tubular composition. A dollar and cents evaluation for easy reference.

A copy fitting chart for copy to type, type to copy, or reprint type layouts.

Send this Ad with \$2 for both or \$1 for either chart. Indicate preference.

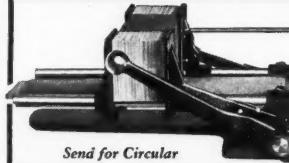
ASHE & HOCH, Inc., 461 Eighth Avenue, New York City

COPY FITTING CHART

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Locks automatically—Instantly adjusted to any size to 12".

C. F. Anderson & Co.
Folding Machines • Upright Trucks
3231 Calumet Ave., Chicago



Send for Circular

WETTER Lock-Wheel MODEL

Numbering Machine

Will work on the Kelly small cylinder, Miehle Vertical or ANY press at ANY speed.

SOLD BY ALL DEALERS

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WORK on commission, representing one of the oldest and largest establishments in the U. S. printing anything that adds to paper, card, leather, etc., for business, advertising, office and stationery, book, or soft binders, also plain paper. Camera, Directorate and offset printing departments. Write for information about sample kit, price lists, commission paid, etc. State if sold printing. Salesmen with a following are preferred, but compositors, pressmen, and bookbinders can qualify. Act quick! Now is the time to start.

FORT WAYNE PRINTING CO. • 111 Brackenridge St. Fort Wayne, Indiana

PHENOID
TRADE MARK

Instantaneous Type Cleaner

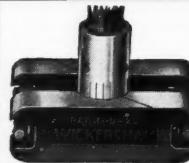
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THE NEW HOE SHEET-FED ROTARY TYPOGRAPHIC PRESS GIVES MORE and BETTER PRODUCTION

Irving Trust Company, Receiver in Equity for
R. HOE & CO., Inc.
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HAND ENGRAVED RUBBER PLATES

have passed the experimental stage. They are unexcelled for Display Cards, Posters, and on any job where plates are to be used. No Patented Process is involved. For use with either oil or water color inks. Start 1932 right—get in touch with us at once.

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The fastest system of addressing!

CHAUNCEY WING'S SONS, GREENFIELD, MASS.



W-Notched Under Flap Reg. U. S. Trade Mark

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Dept. N
Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers
We Protect the Trade



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of subjects are shown in our proof catalog of cuts. A request on your business letterhead will fetch a copy.

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Here it is!

Write for the surprising details *today!*

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THE CHRISTENSEN MACHINE COMPANY
100 Fourth Street
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Sold by
ALLIED PRINTING & BINDING MACHINERY, Inc.
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New Christensen Suction Pile Feeder

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Factory and Offices at Dover, N. H.
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CHRYSLER BUILDING, NEW YORK
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On December 12, 1912 the FIRST U.P.M. TWO-SHEET ROTARY PRESS demonstrated the claim of its inventor that it would print four times as many sheets as any other standard press capable of the same high grade of work. Its maximum sheet size was 43x56 inches—capacity 4,500 per hour. It is in regular use at the CONDE NAST plant, Greenwich, Conn. Here also are modern U.P.M. Two-Sheet Rotaries, made on the same principles—two forms, two make-readys, two sheets, two automatic feeders, two deliveries—but modernized and redesigned, and of better construction. These will take 52 x 80 inch sheets and print 6,000 per hour, while maintaining the high CONDE NAST standards of quality.

Famous U.P.M.-KIDDER Products

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THE FOREMOST DESIGNERS AND BUILDERS OF SPECIAL PRESSES

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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 205 West Wacker Drive
 Chicago, Illinois

J. L. FRAZIER, Manager

Eastern Advertising
WILLIAM R. JOYCE
 420 Lexington Avenue
 New York City

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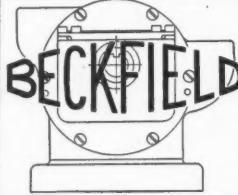
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 for PLATEN PRESSES
 "No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet. \$1.00 per dozen.
 Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
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automatic lubrication . . . small . . . fast . . . capacity . . . quiet

Patented, 1930

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A NEW PUMP WITH A REAL RECORD OF PERFORMANCE

An improvement for automatic feeding which should be investigated before contracting for your next supply of pumps.

BECKFIELD ROTARY VACUUM BLOWER CO. 220 PENN AVENUE, PITTSBURGH, PENNSYLVANIA







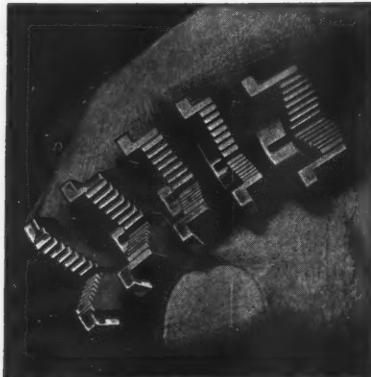
To our Friends all
over the world

A
Merry Christmas
and
Best Wishes
for
1933



THE
CROMWELL PAPER CO.
4801-4817 S. WHIPPLE STREET
CHICAGO
U.S.A.

INTERTYPE

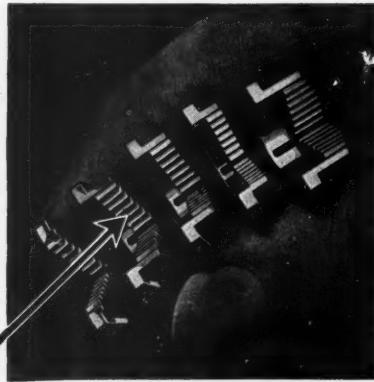


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★ BODONI	★ CLOISTER
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★ GOUDY BOLD	★ MEDIEVAL
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- ★ RUGGED BLACK
- ★ ANTIQUE
- ★ CASLON
- ★ DEVINNE



- ★ CHELTONIAN
- ★ IDEAL NEWS
- ★ SCOTCH
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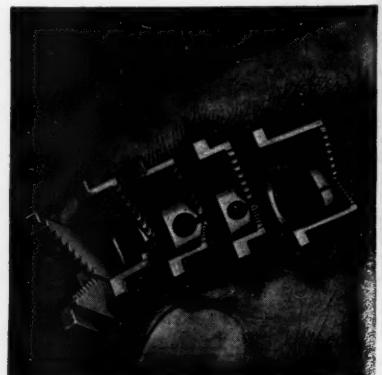
MATRICES

**Have a Greater Surface at the
Point of Great Wear. They Cost
No More and Run Smoothly In
Other Line Composing Machines**

INTERTYPE CORPORATION

360 Furman Street, Brooklyn, New York; Chicago, 130 North Franklin Street; New Orleans, 1007 Camp Street; San Francisco, 152 Fremont Street; Los Angeles, 1220 South Maple Avenue; Boston, 80 Federal Street; Canada, Toronto Type Foundry Company Limited, Toronto. Distributors Throughout the World

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S